VISIT…

LANZAROTE
Caliente.COM

ARSONO SOUL

INTERNATIONAL GRAFF-SCENE

FEATURING IN THIS ISSUE

SHOW THE WILD SIDE | **KIM CREW** ECB - CESM - KETSA - RESO | **CMP/SPIN** DENMARKS FINEST | **BURNERS** WALLS - TRAINS - LINES

Footprints in the sand of time are never made by sitting down

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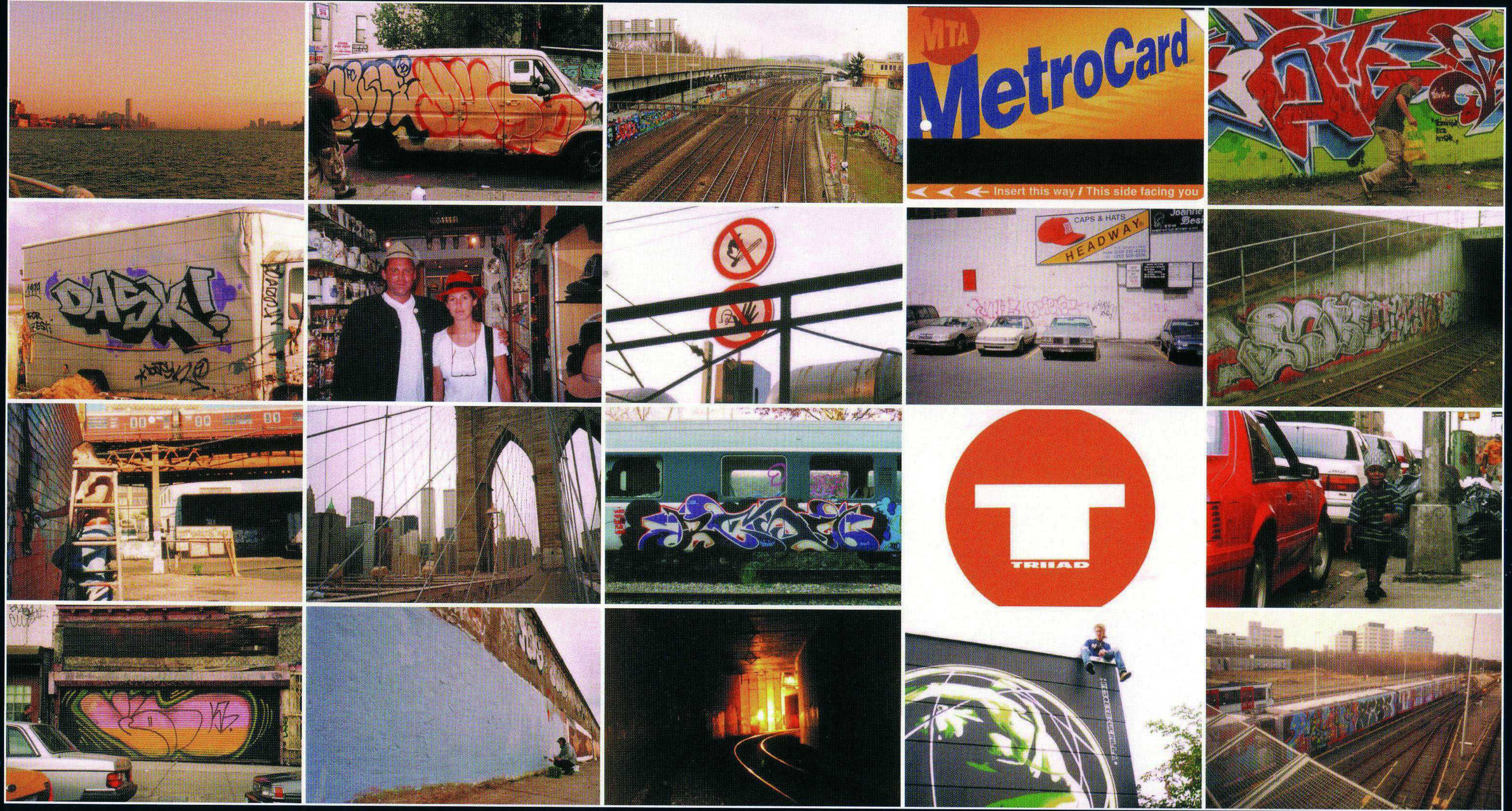
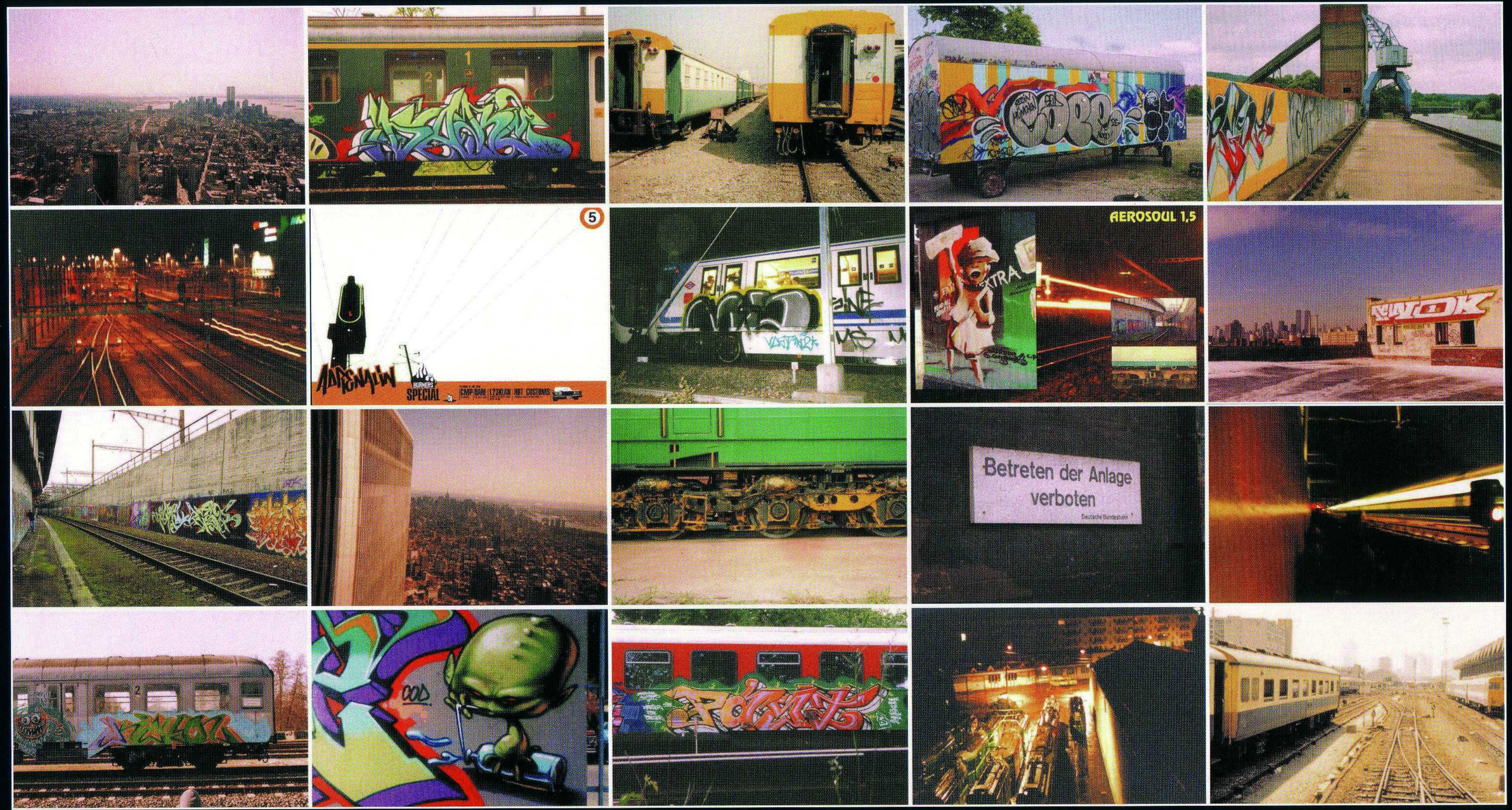

MTA
MetroCard
Insert this way / This side facing you
CAPS & HATS
HEADWAY
TRIIAD

1.MANHATEN 2.OVIE & MUSE UP IN THE BRONX3.THE LEGENDARY BASEL LINE4.INSERT THIS WAY5.TOAST CLEANING UP6.DASK7.HÄNSEL & GRETEL8.THIS IS OUR PLAYGROUND9.MANHATEN IN THE MID 80´S10.DENMARK´S OLDSCHOOL11.AT WORK IN QUEENS12.THE BROOKLYN BRIDGE13.TRASH TRAIN14.TRIIAD WEAR15.NEXT GENERATION16.JONONE THROW UP17.EASY PREPARING THE BACKGROUND18.TUNNEL & TRACKS19.ECB ON TOP OF A KIM PRODUCTION20.A YARD IN HOLLAND A FEW YEARS AGO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AEROSOUL 1,5
SPECIAL
Betreten der Anlage verboten

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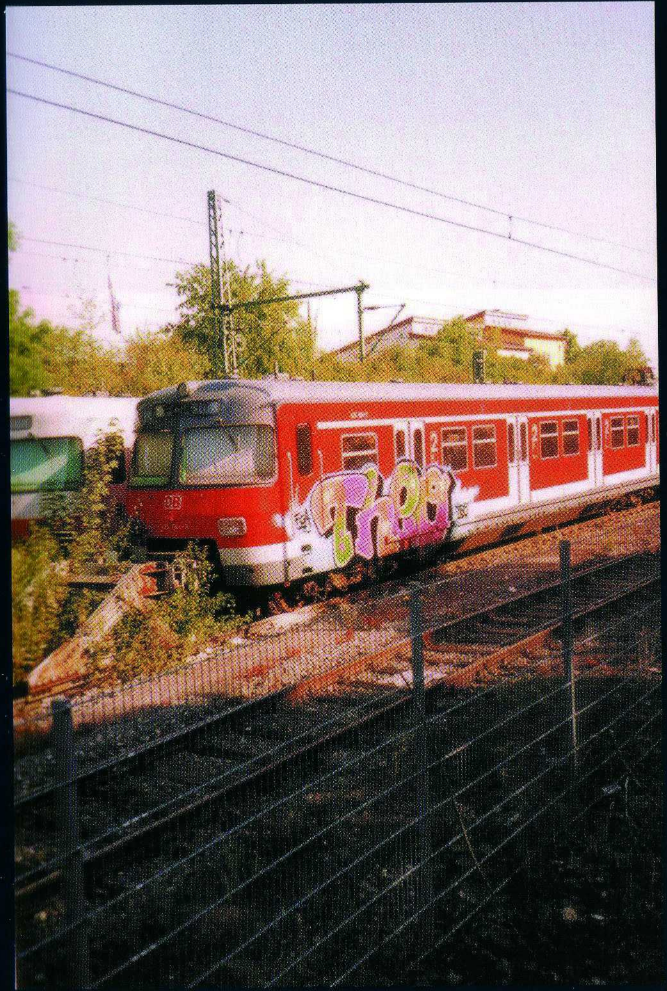
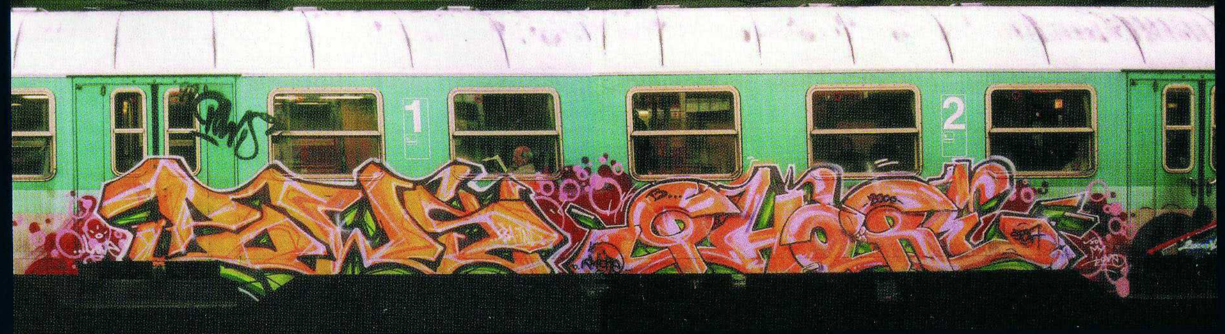
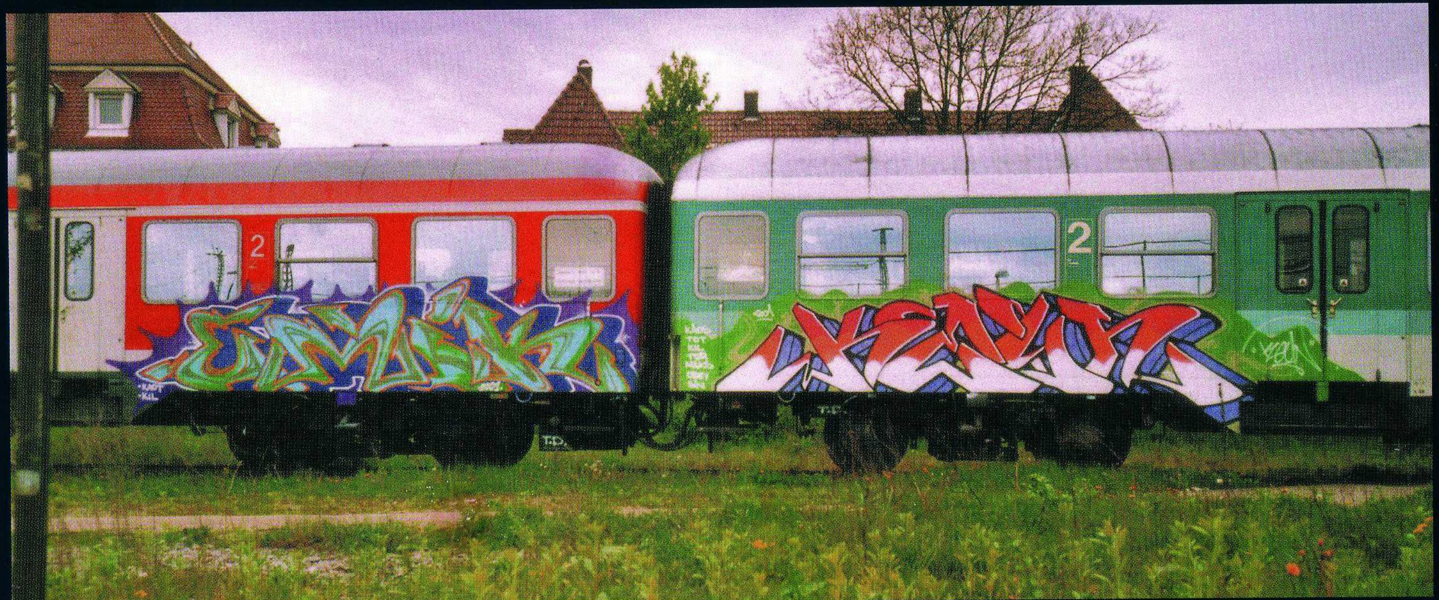


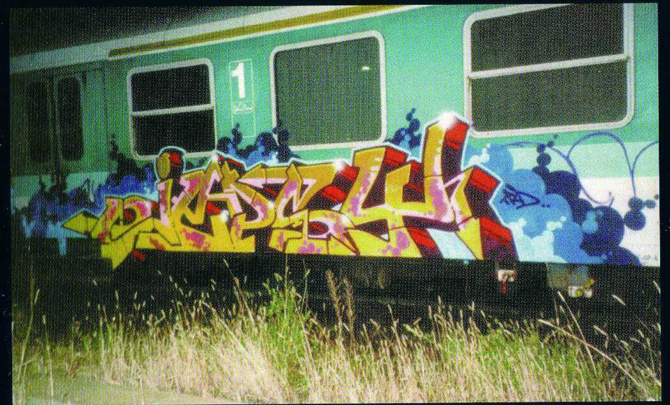
THEO (STUTTGART S-TRAIN)



POWS - PHORE (GERMANY)



EMIK - KEYN (GERMANY)



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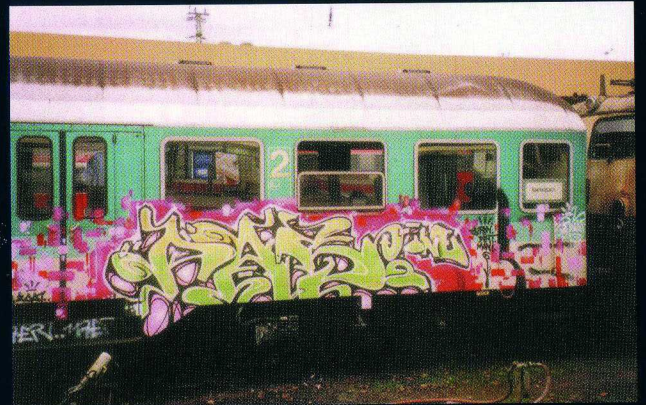
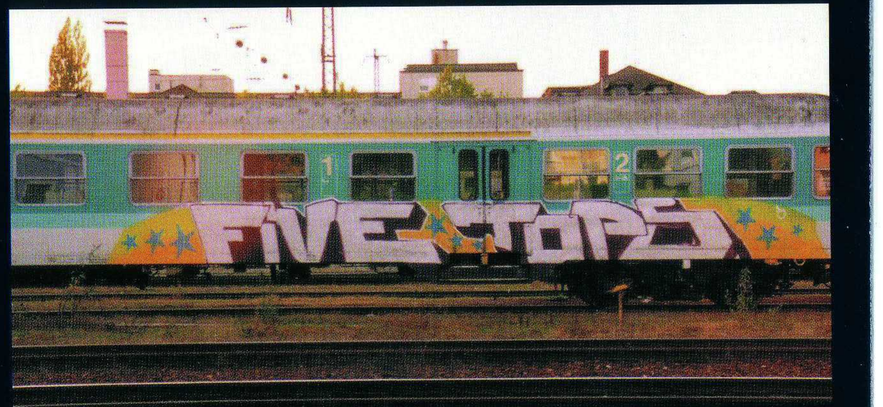
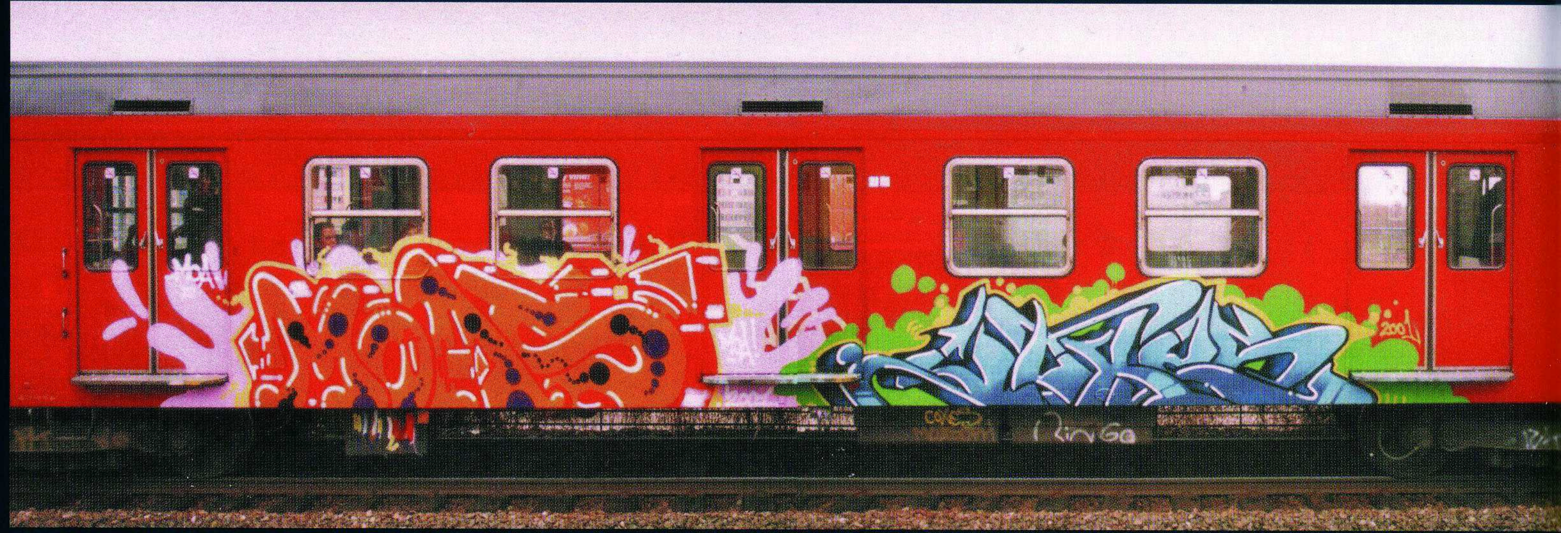


PAS (GERMANY)

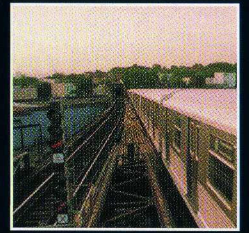


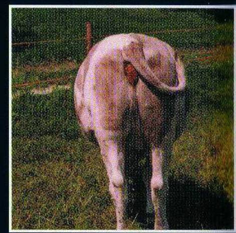
FIVE TOPS (GERMANY)

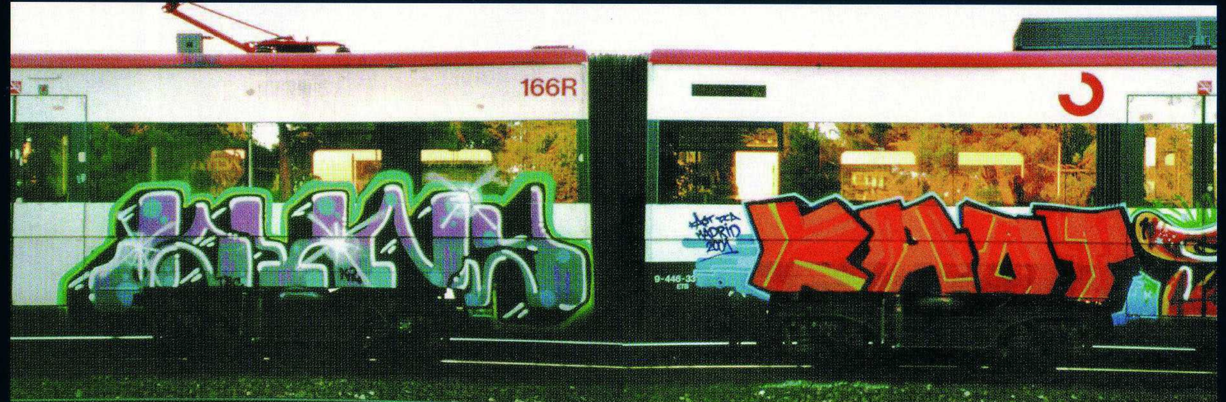


MOAS - COXES (COPENHAGEN)

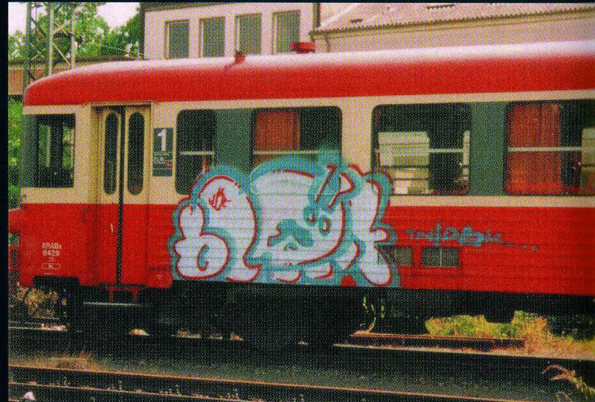
COXES: If there is any goal in a writers life, than certainly to have a piece done on a subway car in Copenhagen. These red trains are, since the 80s, related to a long and strong history of writing. To me it´s a good feeling to be a very small part of it.







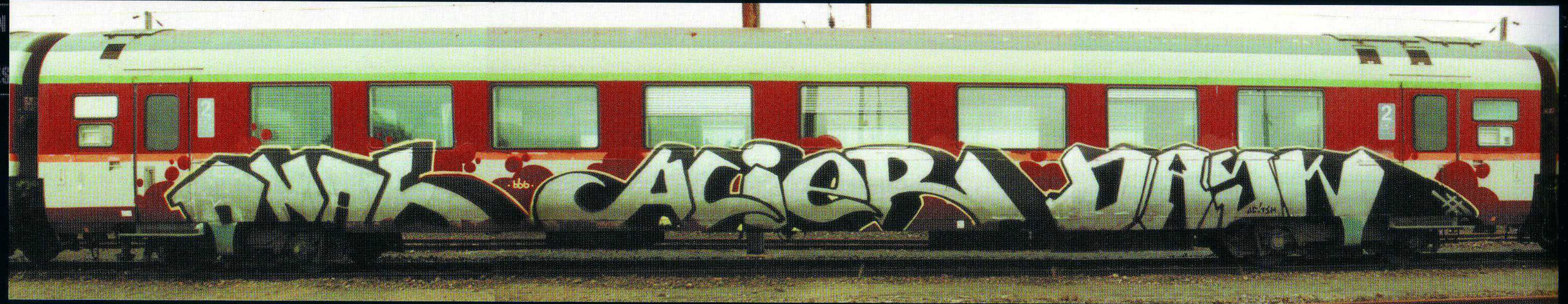
BUNY - KAOT (SPAIN)



BLÖT (FRANCE)

ACIER: " WE GOT OUT THAT NIGHT TO PAINT A FEW PANELS. WE FIRTS GOT TO A LAYUP THAT WAS LITE UP LIKE A FOOTBALL FIELD, SO WE CHECKED OUT ANOTHER SPOT NEARBY. THE PLACE SEEMED QUIET, SO WE GOT IN THERE AND DID ONE E2E. AFTER THAT WE TRIED THE OTHER PLACE AGAIN. WE HAD TO WALK FOR ABOUT 15 MINUTES TO GET NEAR THE YARD. THE LIGHT WAS STILL ON. BUT FIRST WE HAD TO CROSS A LARGE FIELD TO GET CLOSE ENOUGH TO TAKE A LOOK, WHAT WAS GOING ON. THERE WERE HOUSES ON THE OTHER SIDE OF THE TRACKS HAVING A PERFECT OVERVIEW OF THE FIELD WE WERE CROSSING. WE ALMOST APPROACHED THE TRAINS, WHEN WE SAW THAT GUY IN THE HOUSE SPYING ON US. WE WERE LUCKY A TRAIN WAS COMING BY TO COVER US WHEN WE TOOK OFF. WE HAD NO CHANCE DOING MORE THAN ONE PANEL THAT NIGHT."

SERVICE AT THIS STATION
FULL TIME
TRAIN ALLWAYS OPERATES


ANAL - ACIER - DASK (SECRET SPOT)

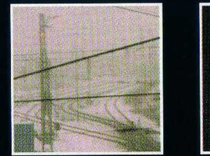
POWS (GERMANY)

KEYN (GERMANY)

TOT (GERMANY)

TOT (GERMANY)

TRAINS



MONI (GERMANY)

PAS (GERMANY)

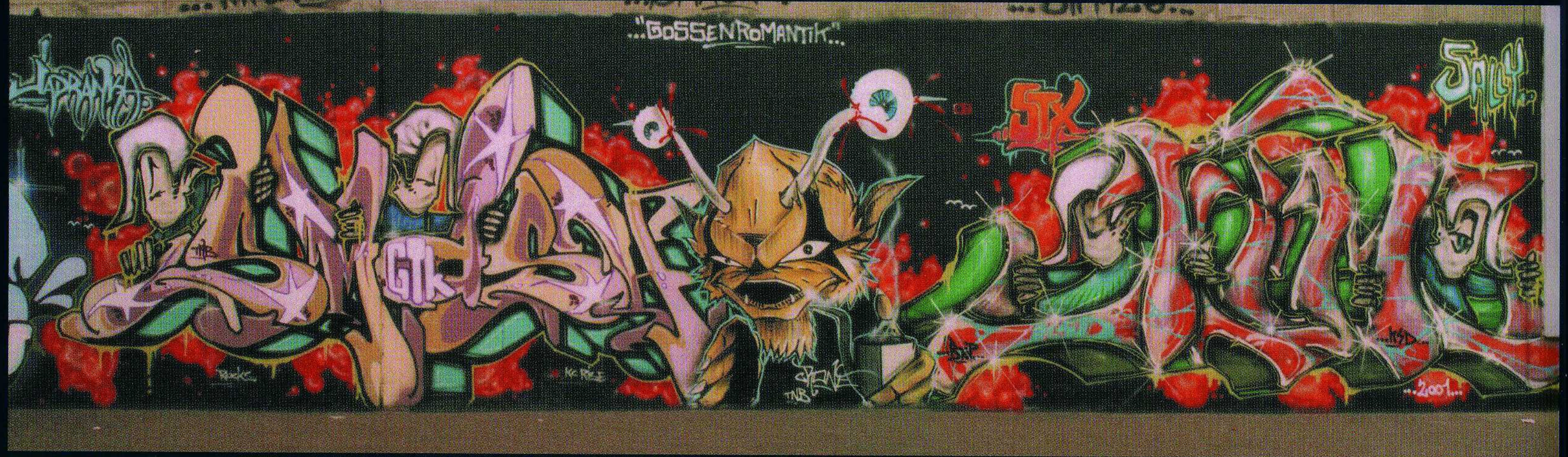
PEYN (GERMANY)

MONK - MIRKO - KARE - KEYN (GERMANY)

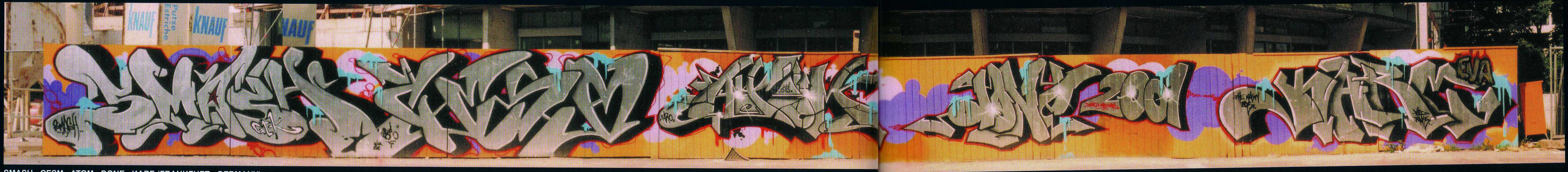
SINE (FRANKFURT S -TRAIN)

REMO (GERMANY)

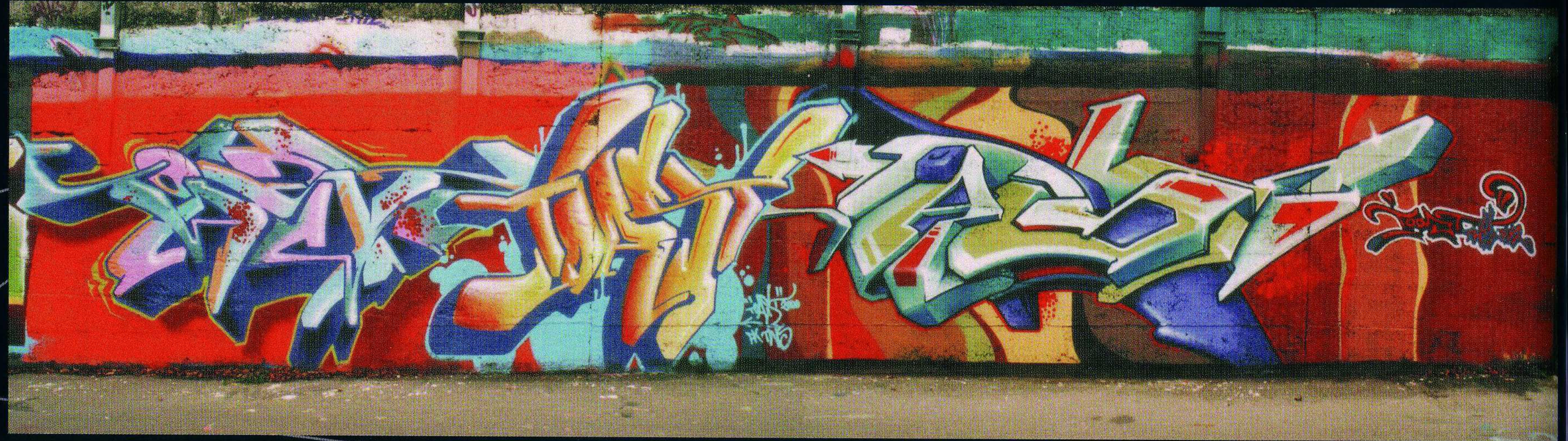
COOL (GERMANY)


..BOSSENROMANTIK..

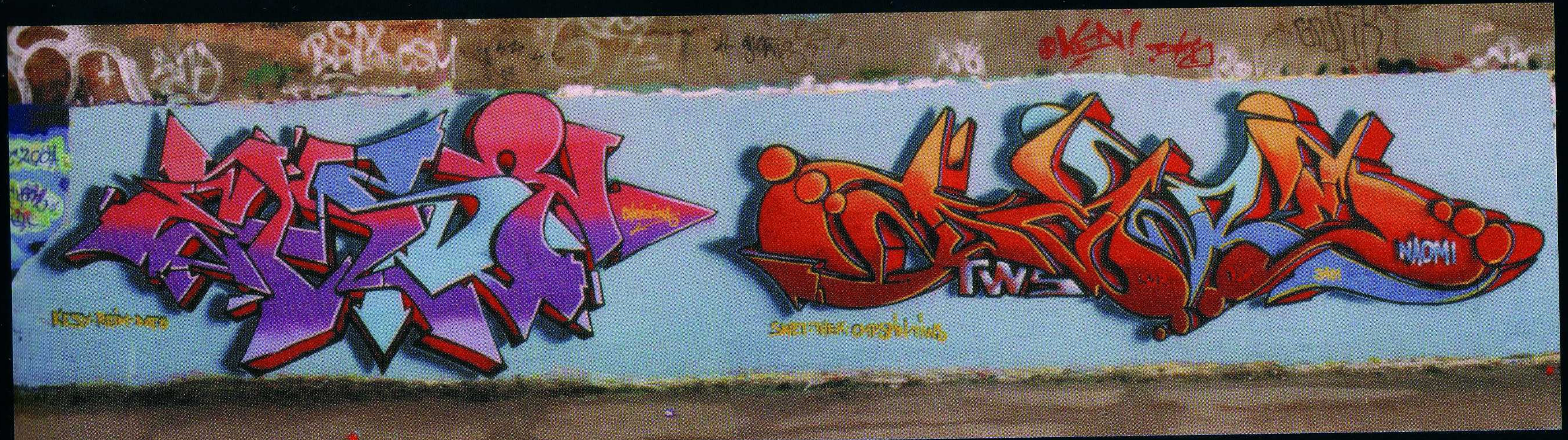
SMASH - JYM (BASEL - SWITZERLAND)


KNAUF
KNAUF
2001

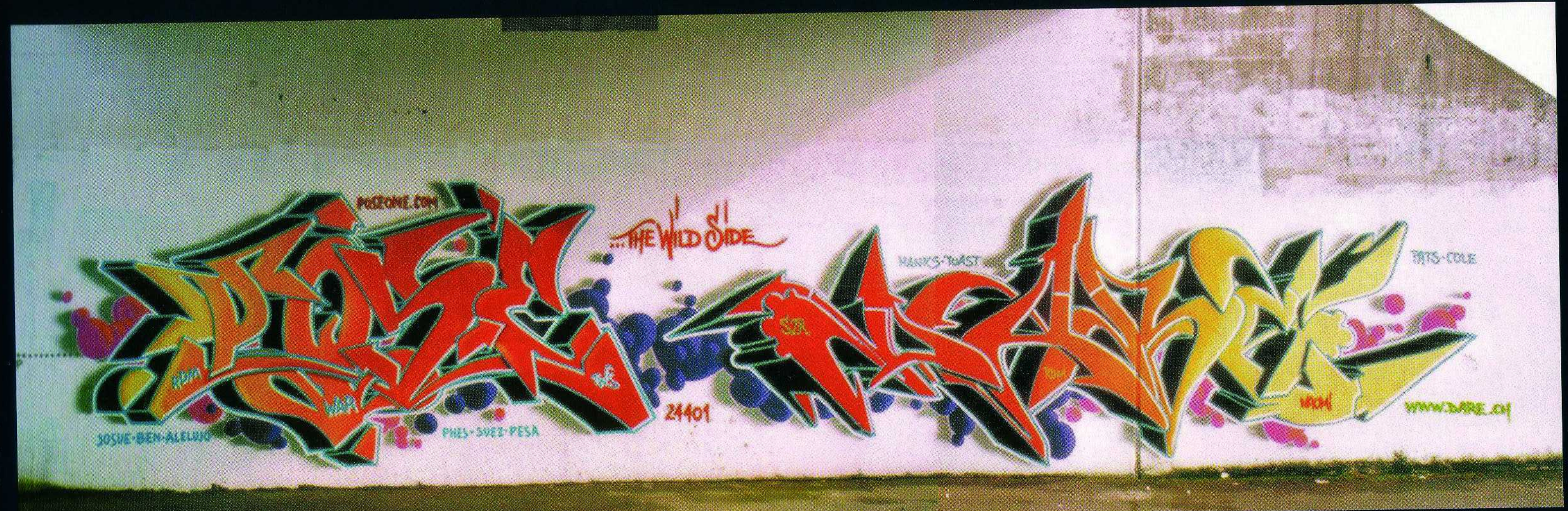
SMASH - CESM - ATOM - DONE - KARE (FRANKFURT - GERMANY)



TOAST - TOAST - TOAST (BERN - SWITZERLAND)



EASY - DARE (COPENHAGEN - DENMARK)


POSEONE.COM
THE WILD SIDE
24.4.01
WWW.DARE.CH

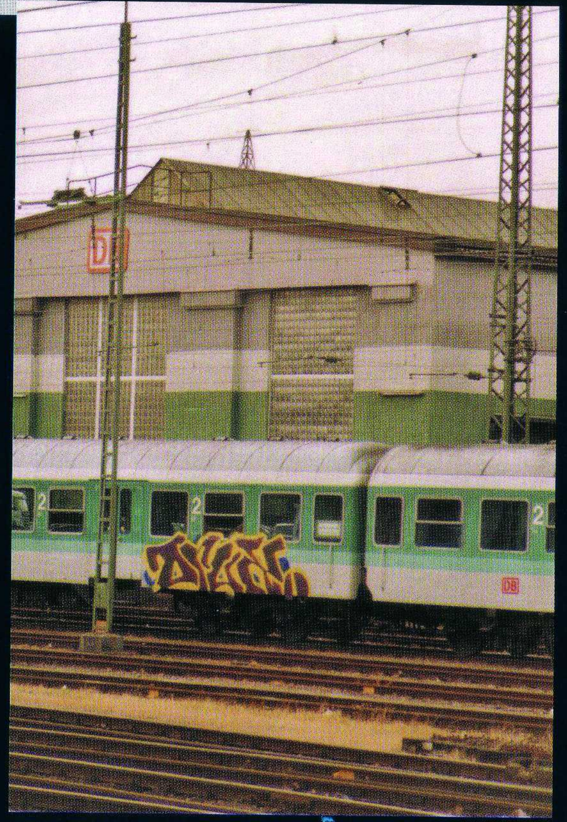
POSE - DARE (MURI - SWITZERLAND)

ECB (LANDAU - GERMANY)

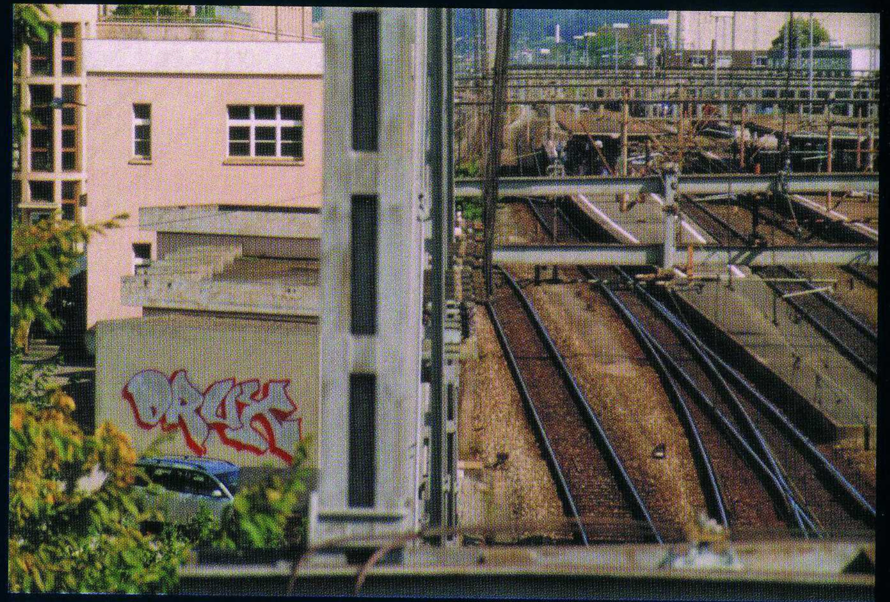
DRUX

Pieces, chromes, bombings... There´s nothing he hasn´t done.
Trainyards are his favorite playground. DRUX has been very busy in the north of Switzerland. Whether you travel by car or by train, youl will have no chance passing this area without seeing a "DRUX-piece".

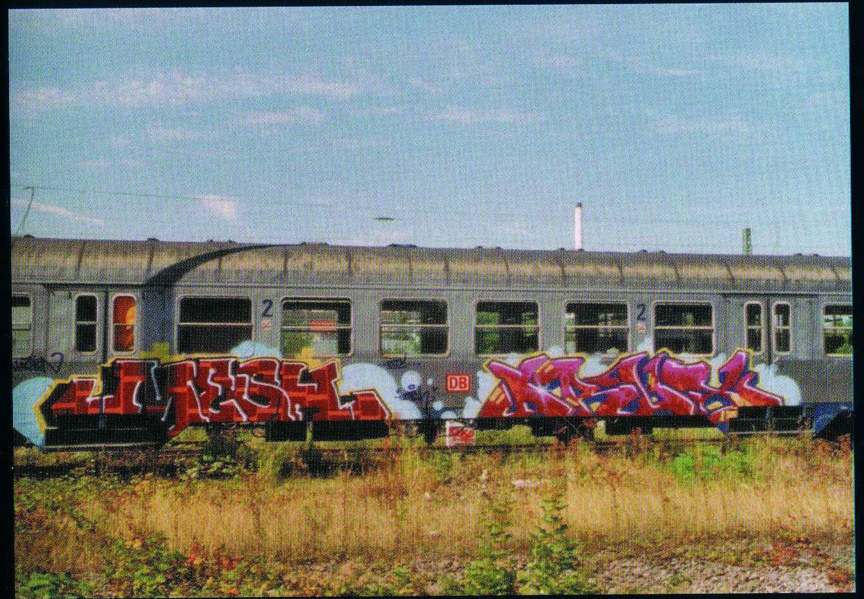
CYNE: "I´ve realy been fascinated by the amount of his styles in the north of Switzerland."



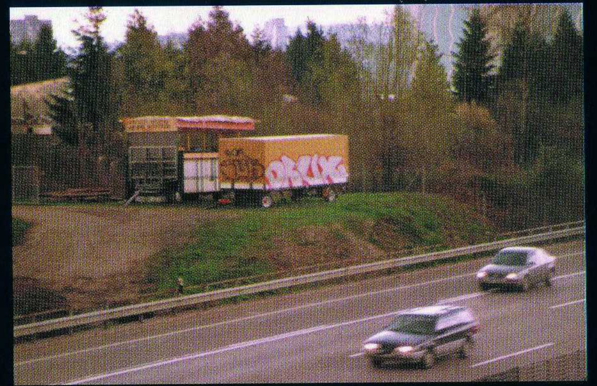
DRUX (BASEL)



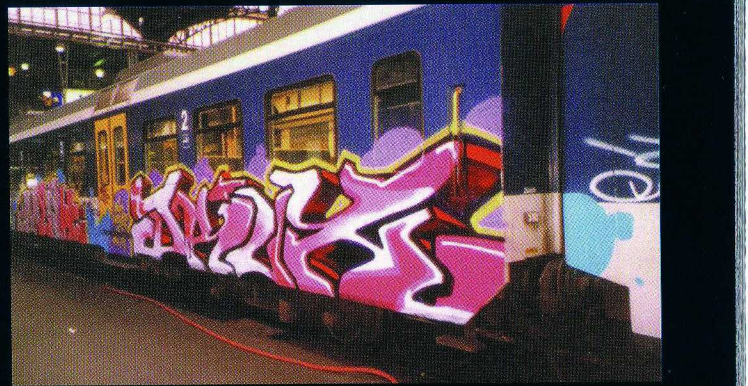
DRUX (BASEL)



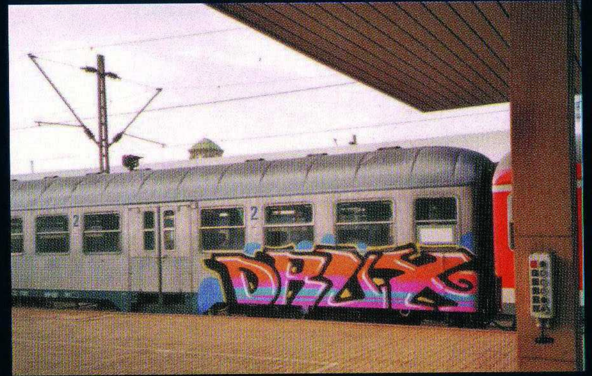
MESH - DRUX (BASEL)



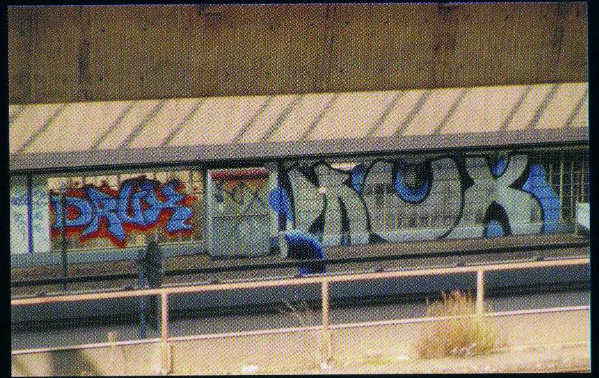
DRUX (BASEL)



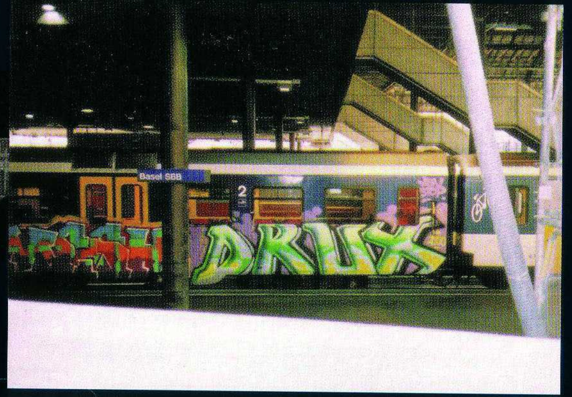
DRUX (BASEL)



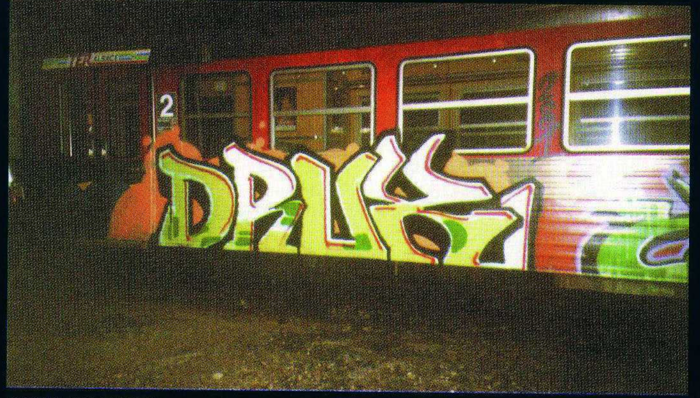
DRUX (BASEL)



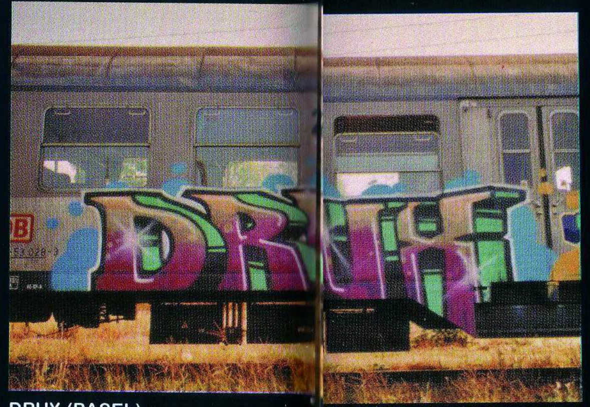
DRUX (BASEL)



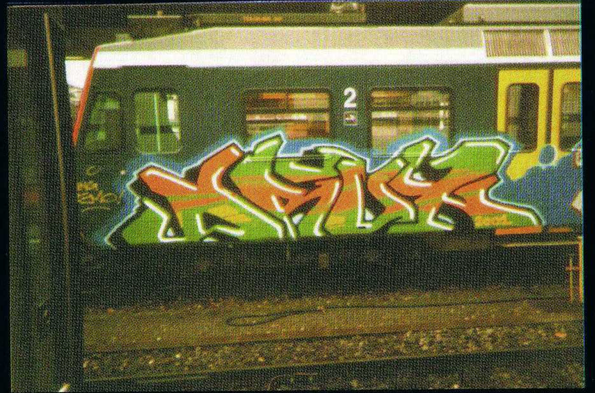
DRUX (BASEL)



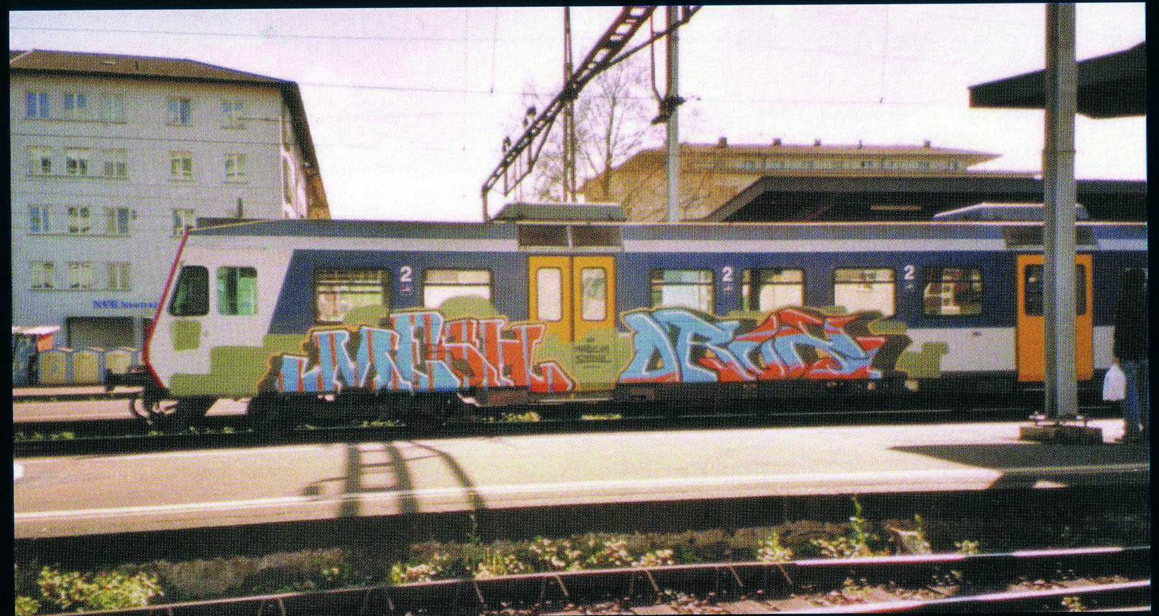
DRUX (FRANCE)



DRUX (BASEL)

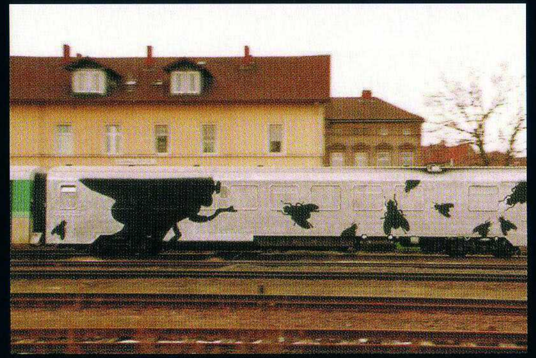


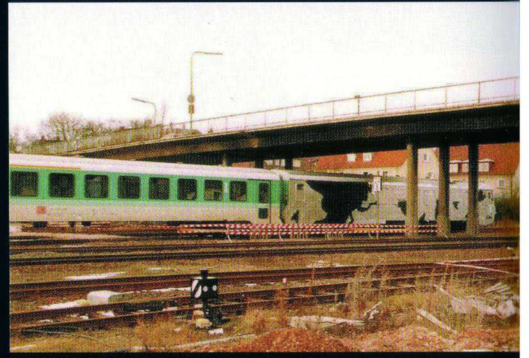
DRUX (BASEL)



MESH - DRUX (BASEL)

SEEMS LIKE INSECTS ARE INVADING THE GERMAN TRAINSYSTEM...





ECB - KETSAR - RESO (SAARBRÜCKEN - GERMANY)

1.LAST PRODUCTION BEFORE ZOOLOS WORLDTOUR 2.SWITZERLAND TRIP3.ALICE SPRINGS FREIGHT SESSION4.SWISS METAL5.DOING THE SECONDS6.LOOKIN´AT YOU7.THE CREW

KIM CREV

ECB - KETSAR - CESM - RESO

WHETHER IT´S THE EARLY DAYLIGHT AT A MELBOURNE COMMUTER TRAIN YARD, THE HUMID AIR IN BANGKOK, OR THE BURNING SUN IN SANTIAGO DE CHILE, IT´S ALWAYS ONE THING ON OUR MIND. KEEP IT MOVIN´ CREW

KIM CREW (MELBOURNE - AUSTRALIA)

ECB - KETSAR (BANGKOK - THAILAND)

ECB (SOUTH ISLAND- NEW ZEELAND)

ECB - KETSAR (HIGHWAY NR. 1 - AUSTRALIA)

ECB (SANTIAGO DE CHILE - CHILE)

WALL PRODUCTIONS

FEATURED CREWS: 123KLAN - TWS - CNS - KD - DAM

DREAM (BASEL - SWITZERLAND)

(CHILE)

"CNS"
kingz" Destroy
www.123klan.com
2001
123klan

SCIEN - KLOR (DUNKERQUE - FRANCE)

SWET - POSE - DARE (MURI - SWITZERLAND)

ZAGREB

KRIXL - KAOSDESIGN

The killing fields

Es war im Sommer 1999, als ich mit meiner kroatischen Freundin den Sommerurlaub in Ihrer Heimat verbrachte. Natürlich sollte neben dem üblichen Badespass Graffiti nicht zu kurz kommen. Also auf nach Zadar und das nächste Yard gecheckt... aber die bewaffneten Soldaten an den Trains haben mich dann doch wieder von der Idee abgebracht, mich auf Stahl zu verewigen. Selbst einige Jahre nach Kriegsende herrschte dort unten noch eine grofle Angst vor Terroranschlägen, und so wurden alle wichtigen Einrichtungen der Infrastruktur (Züge, wichtige Brücken etc.) von der Armee bewacht.

Also muflte was Neues her... wenn schon kein Zug, dann wenigstens ein sch^nes Flavourpiece. Zufällig haben wir dann diesen zerstörten Bus neben der Küstenstrafle entdeckt.

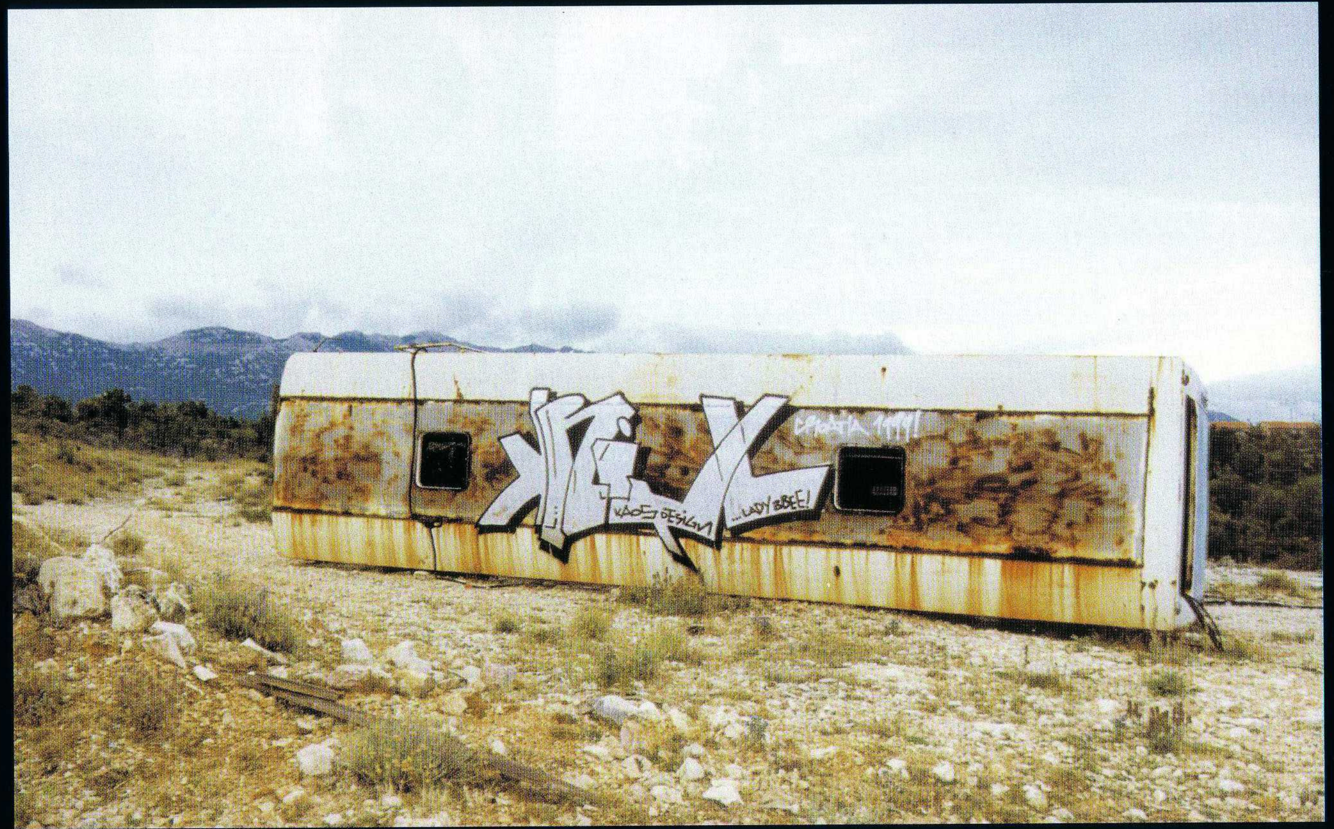
Am gleichen Abend noch die Dosen gepackt und sich alleine in die dunkle Nacht gestürzt. Und dass es in Kroatien um einiges dunkler sein kann als in unserem dicht besiedelten Deutschland, wurde mir in dieser wolkigen Nacht klar. Keine leichte Aufgabe, den geschrotteten Bus wieder zu finden. Noch viel schwerer war es dann, einen geeigneten Parkplatz anzusteuern.

Man würde in eine echt komplizierte Situation kommen, wenn die Cops oder die Armee weitab jeglicher Zivilisation ein geparktes Auto nachts finden würde. Es gibt keinen wirklichen Grund sich dort nachts aufzuhalten. Nachdem ich die Karre dann gut versteckt hatte, konnte der Spafl anfangen!

Ich war nachts, wie die meisten Writer, schon an vielen seltsamen Orten gewesen, aber dieser scheinbar chillige Platz war mir echt mulmig. Komische Geräusche an allen Ecken und Enden. Plötzlich hab ich im Augenwinkel Schatten vorbei huschen sehen... WILDE HUNDE! Von denen habe ich schon einige Stories zu Ohren bekommen, Hunde die von Ihren Besitzern in den Ortschaften zurückgelassen wurden, als der Krieg begann. Gerüchten nach sind sie immer hungrig, aber doch zu scheu um ganz nah an dich ran zukommen. Aber waren halt nur Gerüchte.... Mit einem kaltem Schauer im Rücken und bewaffnet mit Steinen und einem Knüppel ging es weiter. Kein grosses Ding, nach einige Minuten stand das Bild, und es war der Rückzug angesagt.

Als wir am nächsten Tag zusammen Fotos machen wollten, sind uns kleine Schilder in kroatischer Sprache in diesem Gebiet aufgefallen.... VORSICHT MINEN!!

Was ein Stress und ne Gefahr für so ein kleines Chrom-Bild..... Was hätte alles passieren können??? Und ich bin eigentlich nicht der Typ, der immer nur Glück hat...



Back in 1999, I spent my summer holiday with my croatish girlfriend in her former native country near zadar. Beside a nice time one the beach, my aim was to do some graf in that country of course. So I checked out a yard, but when I saw armed soldiers, I thought it would not be the best idea to sneak in there at night. Even a few years after the end of the war, they are still afraid of terrorism down there and protect their infrastructure (trains, important bridges etc) with soldiers.

So I had to look for another victim to paint on. And if I could not paint a train, I wanted to paint something with a nice athmosphere at least. This was the time when I saw this crashed bus next to a high frequented street.

The same evening I grabbed some cans and drove to this place. It was a dark and cloudy night, no moon, no stars and no cities around. So it was darker than it could be in Germany. Because of that, it was a really hard job to find my victim again... and a place to park and hide my car. If someone of the police or army would see a left car in this dead land, they would check it for sure. Because there would be no reason for anybody to be here out in the night....

After hiding the car I entered this area....

You can trust me, it was really a scary athmosphere.... strange noises all over! Suddenly I saw some shadows around me.... WILD DOGS! My girlfriend always told me stories of those animals, animals that have been left in small villages while the inhabitants escaped because of the war. And they are always hungry.... but donít dare to come really close to you! Armed with stones and a stick I had to finish my mission!

After completing my piece in a few minutes, I left this strange place. The next day I came back there, together with my girl to take some shots! And there she saw some signs in croatish-language saying there are mines all over!!!

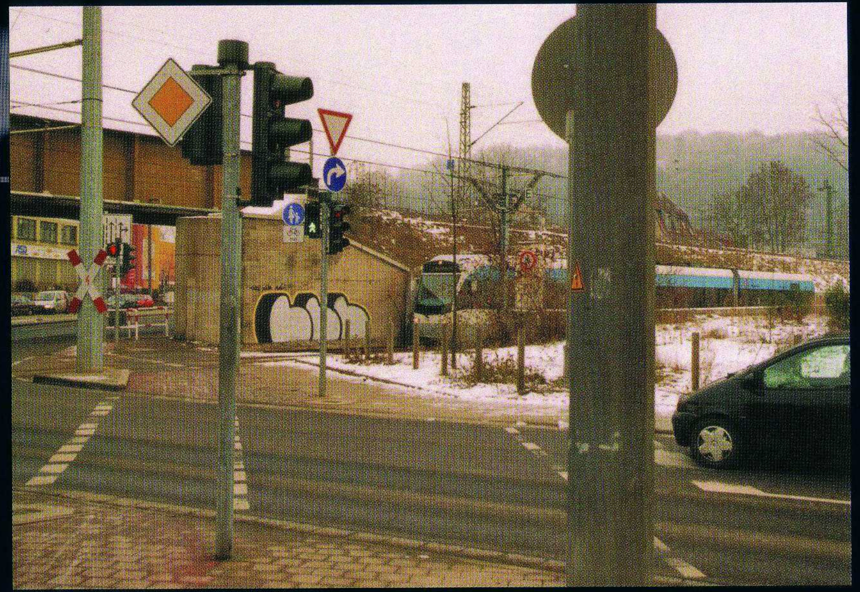
Puh, what a mission for this little piece on this wrecked bus! What bad things could have happened? And I am usually not the guy having always good luck....

KRIXLone_KAOSDEZIGN

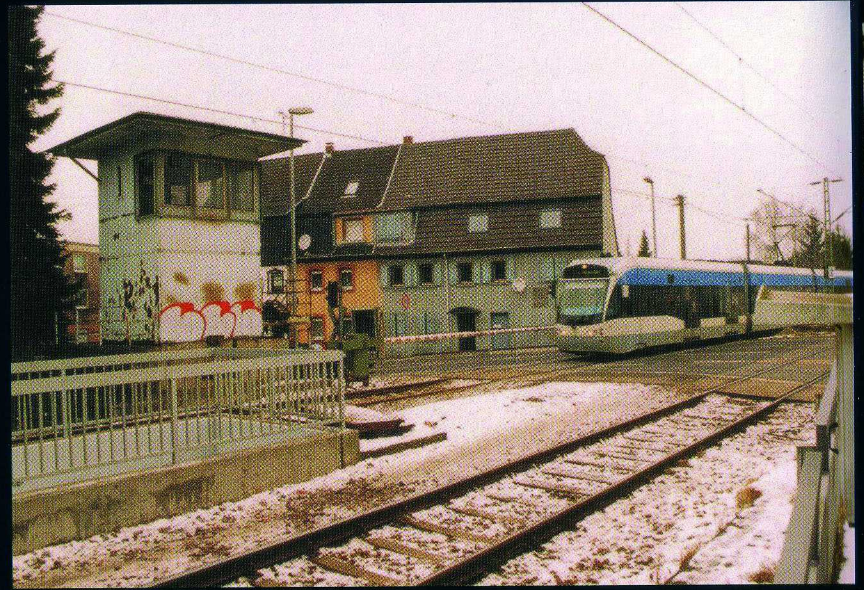
SAARBRÜCKEN

SAARBRÜCKEN

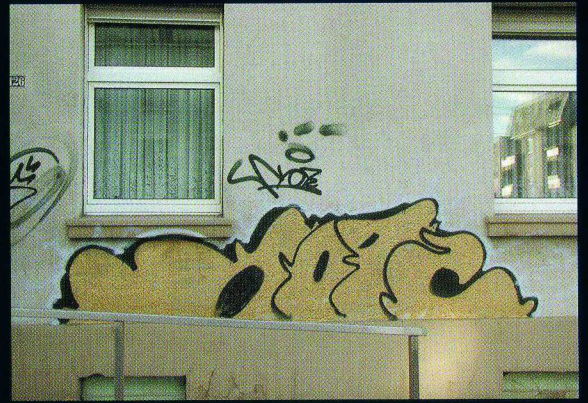
SAARBRÜCKEN CITY



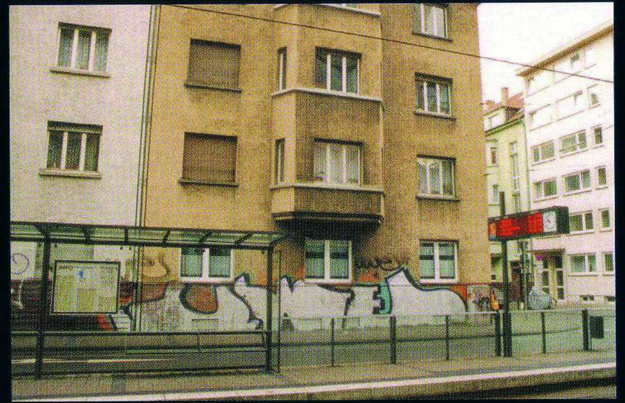
666 (SAARBRÜCKEN - GERMANY)



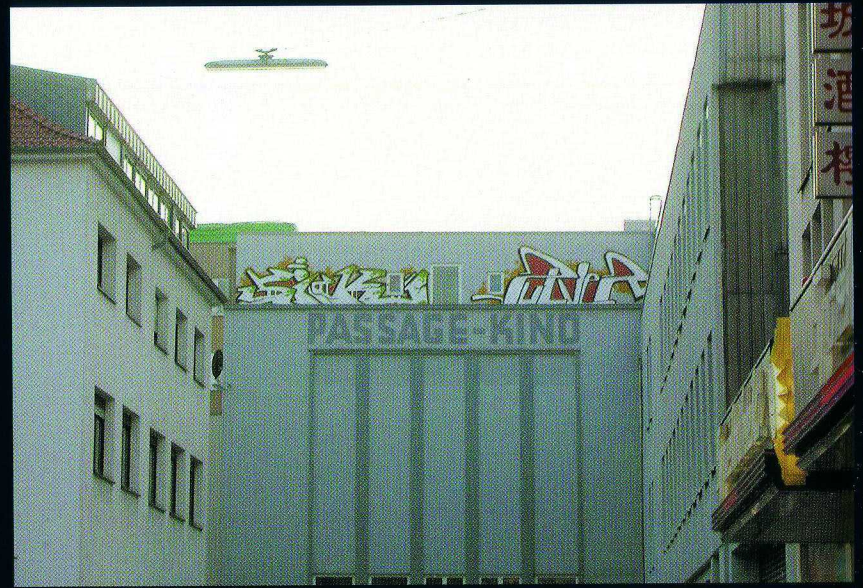
666 (SAARBRÜCKEN - GERMANY)



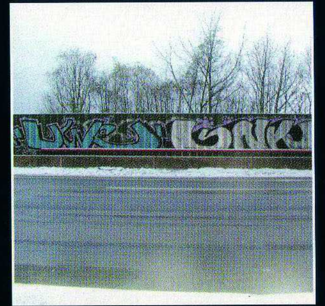
SPOK (SAARBRÜCKEN - GERMANY)

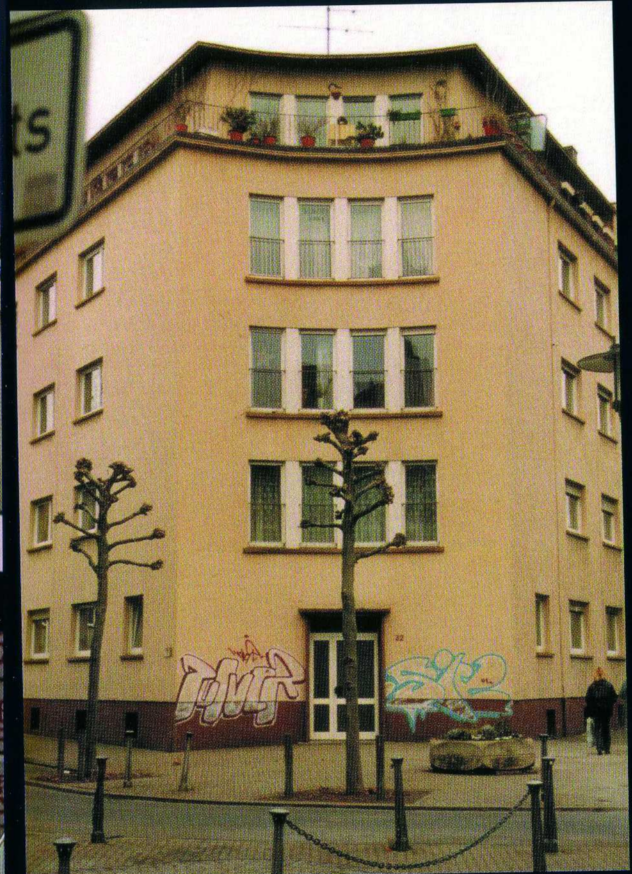


UWE (SAARBRÜCKEN - GERMANY)

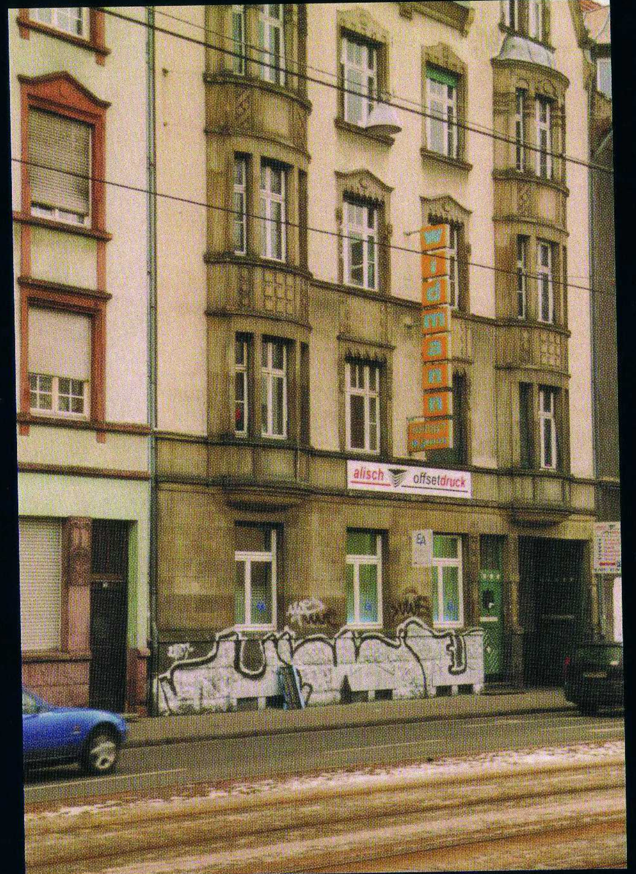


SICK - PULVER (SAARBRÜCKEN - GERMANY)

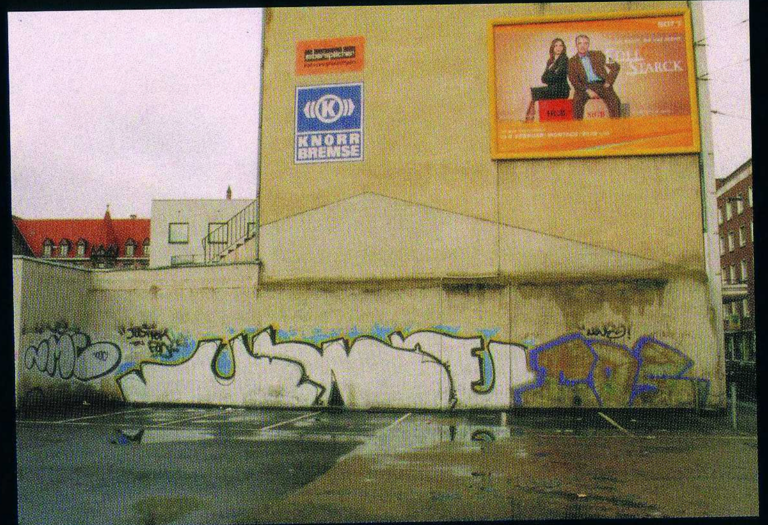




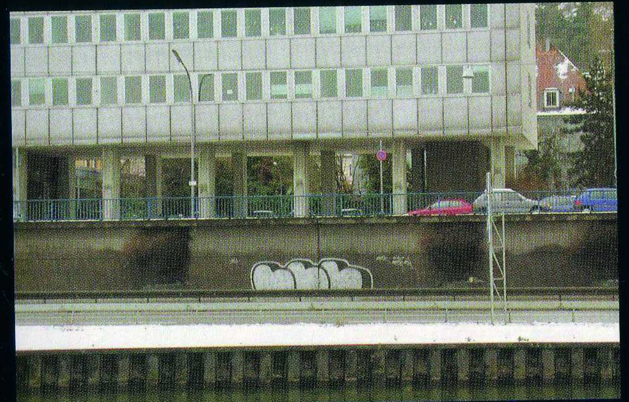
PULVER - SICK (SAARBRÜCKEN - GERMANY)



UWE (SAARBRÜCKEN - GERMANY)



UWE (SAARBRÜCKEN - GERMANY)



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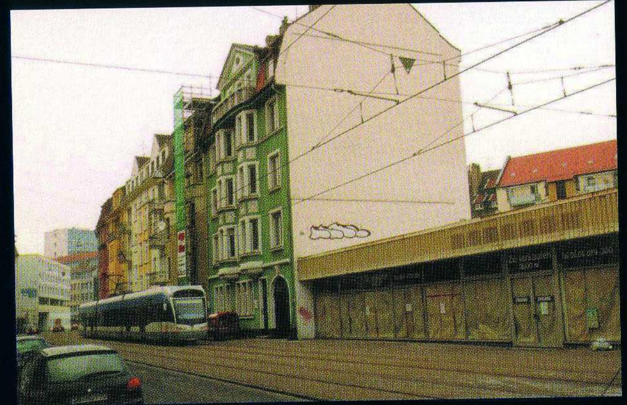

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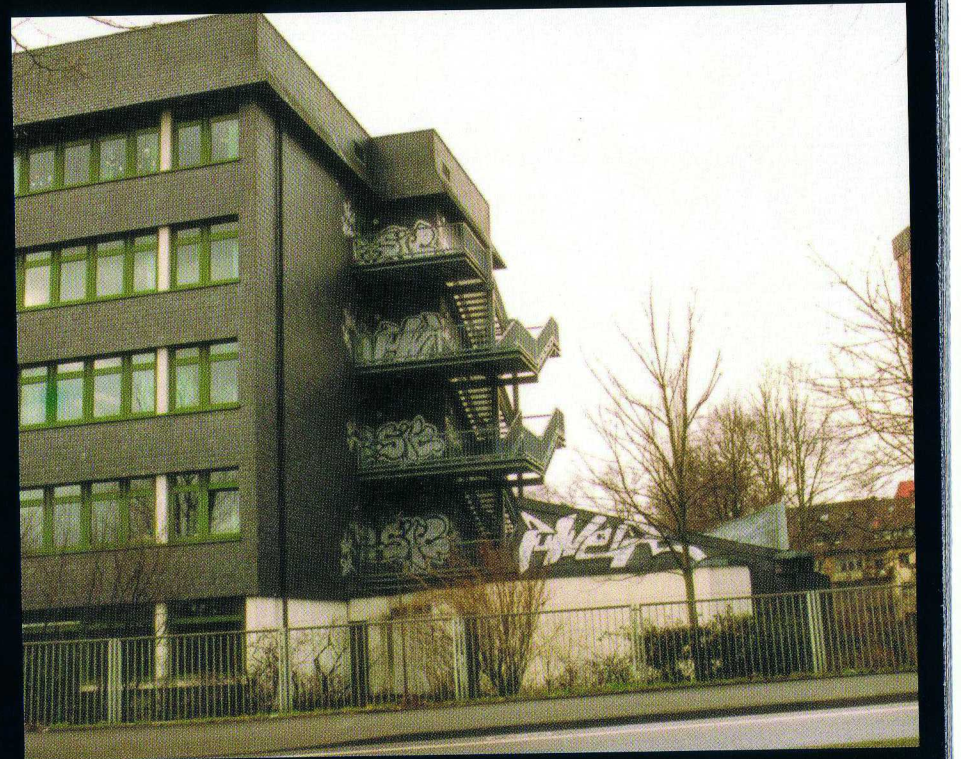
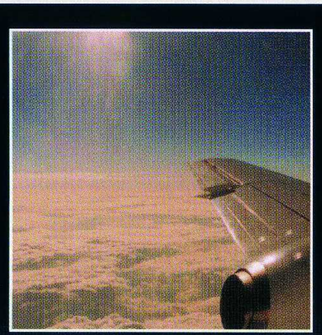
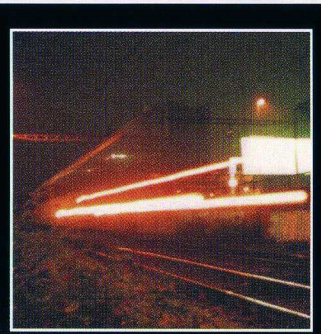
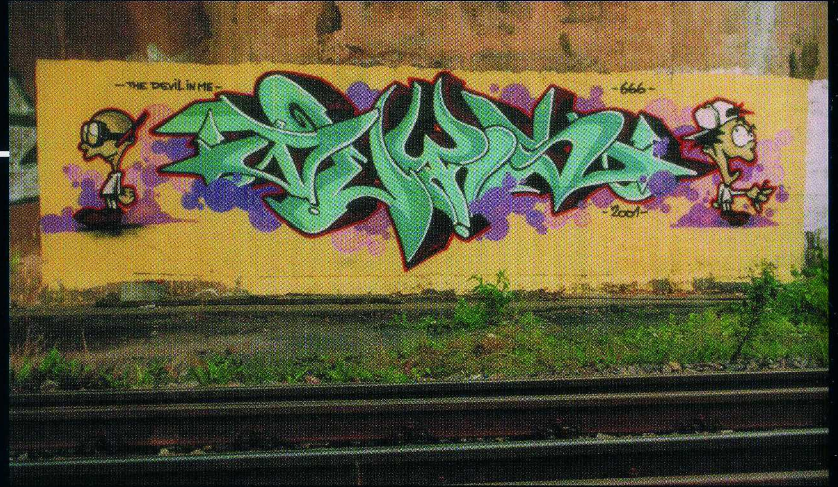


PULVER - SICK (SAARBRÜCKEN - GERMANY)

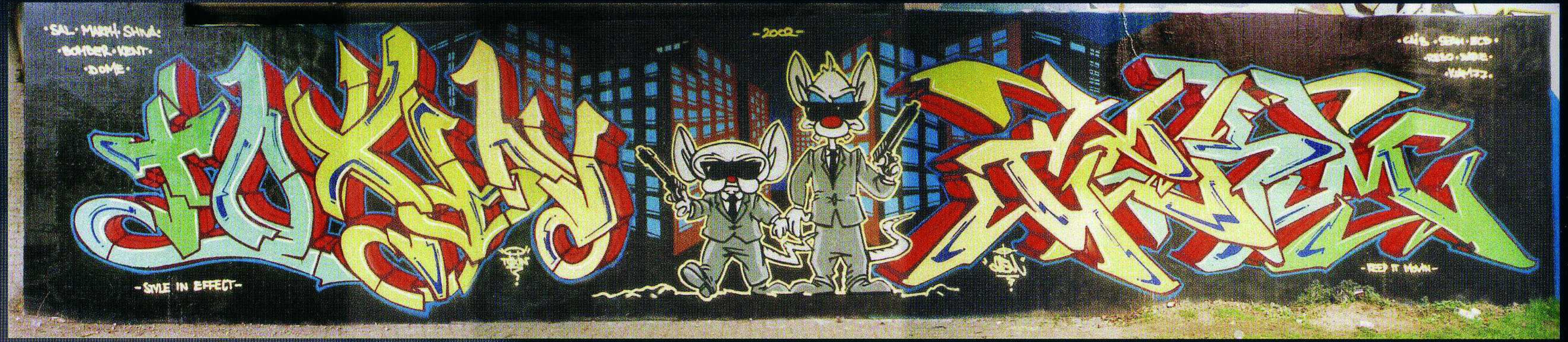
BURNERS ALL OVER







DEYS (SAARBRÜCKEN LINE - GERMANY)



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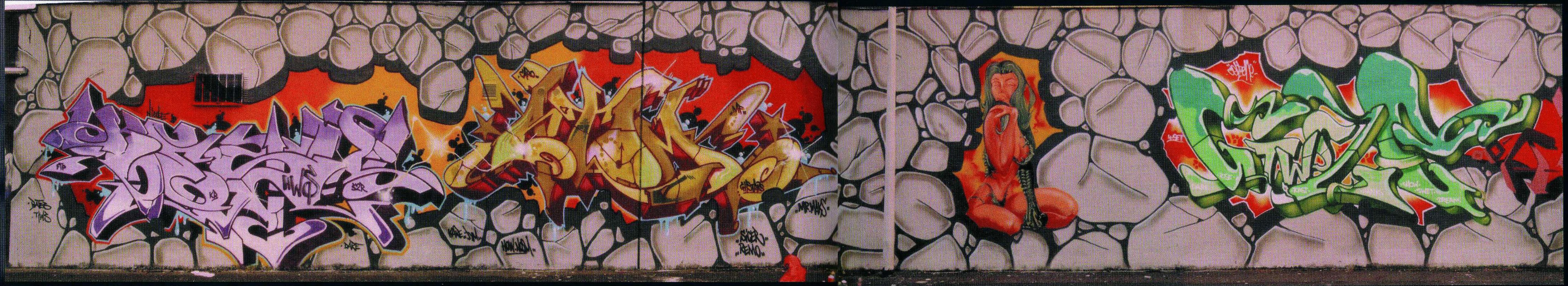

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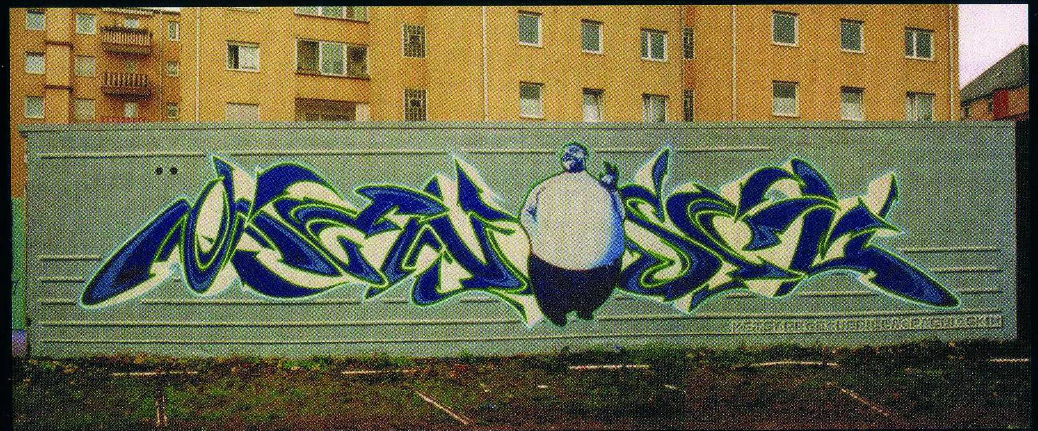
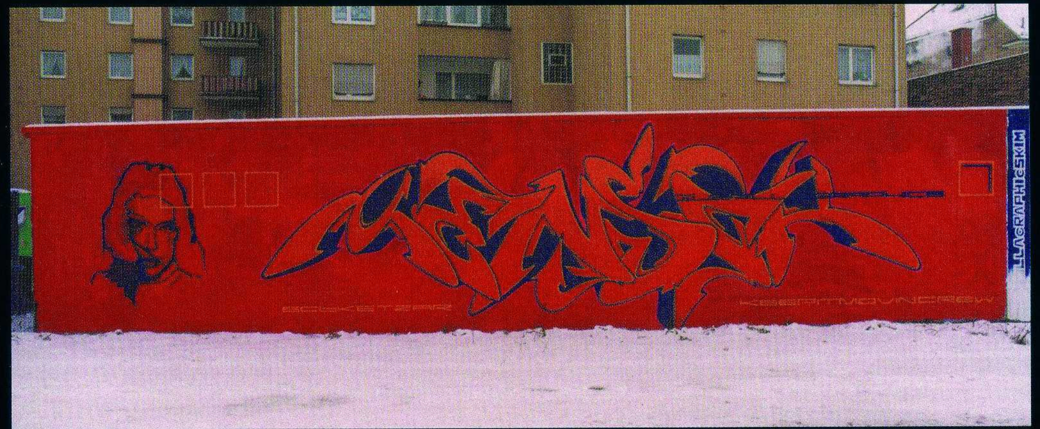


"MENSCH - PART 1" BY ECB - KETSAR (LANDAU - GERMANY)



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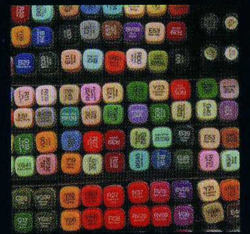
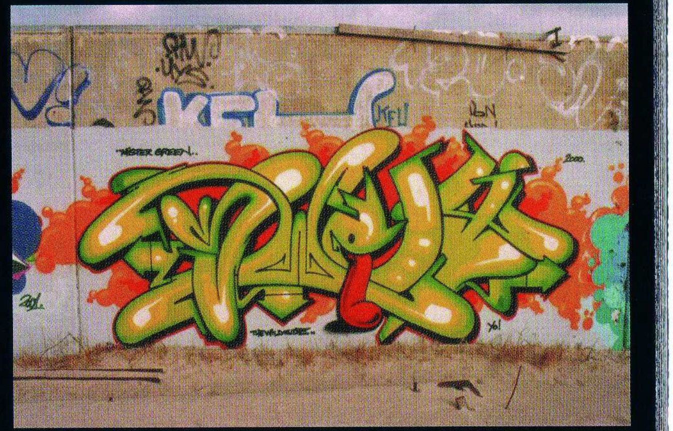
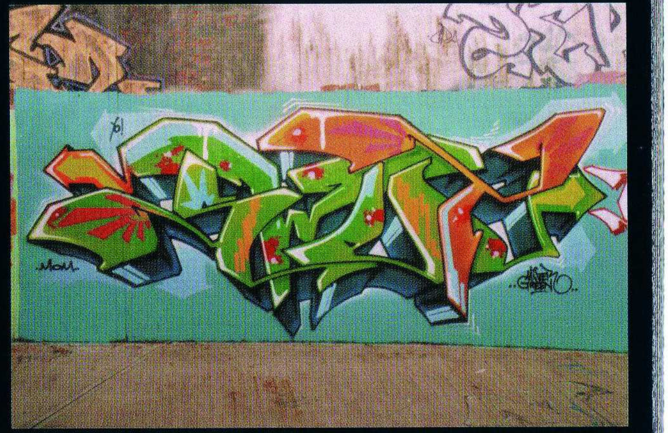
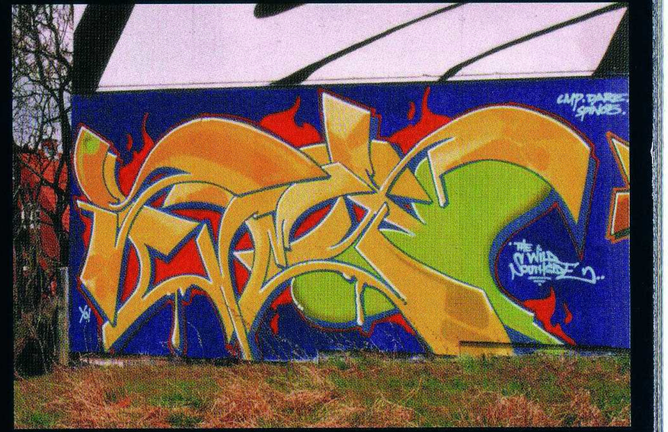




SWET (COPENHAGEN - DENMARK)



SWET (BASEL - SWITZERLAND)



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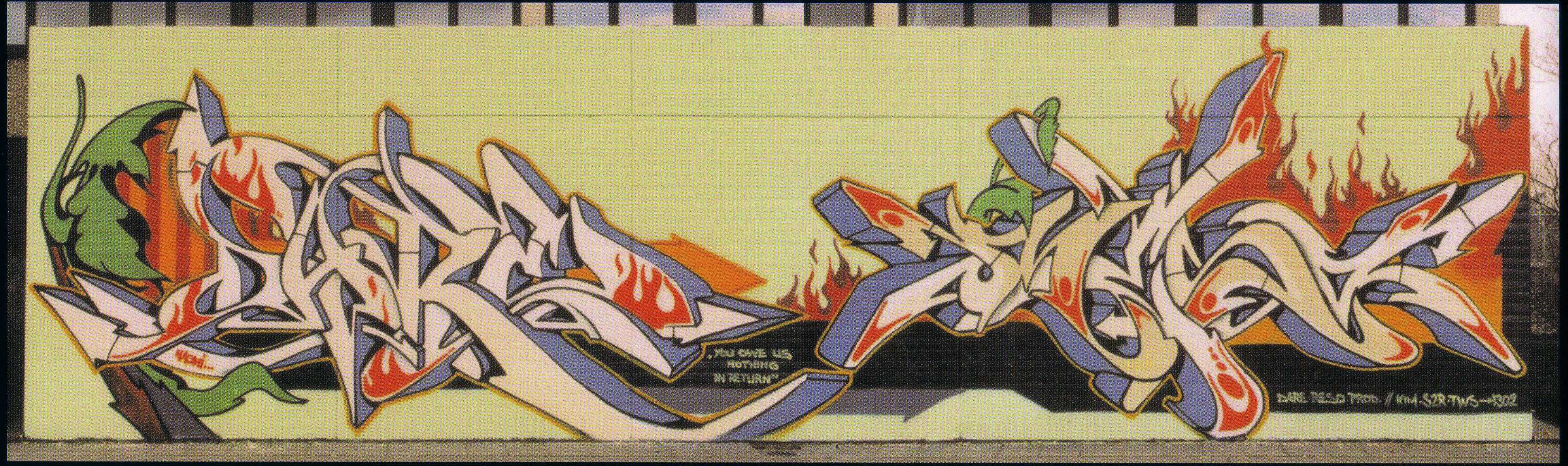
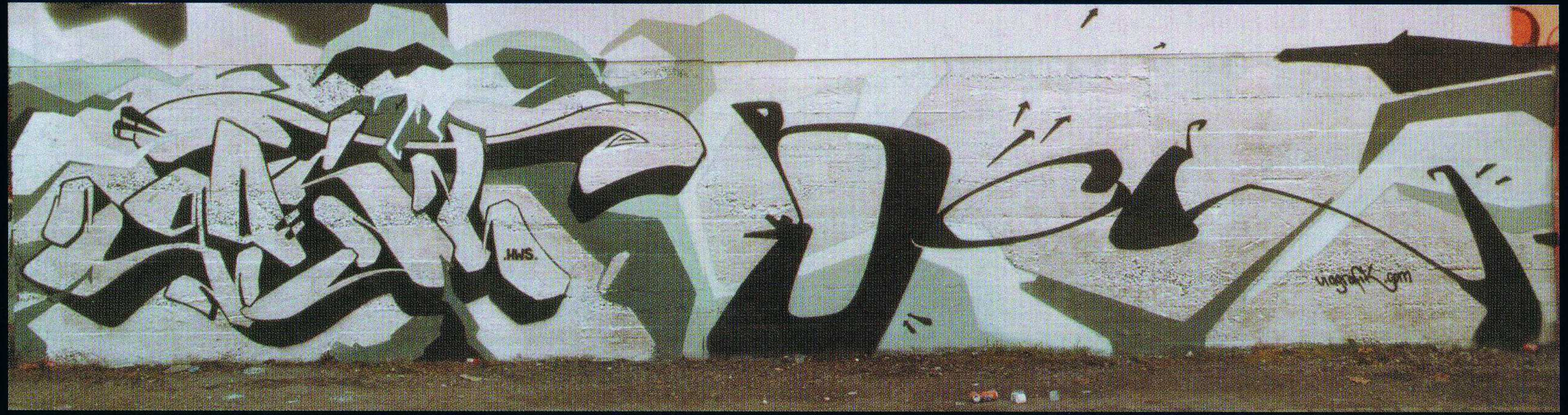
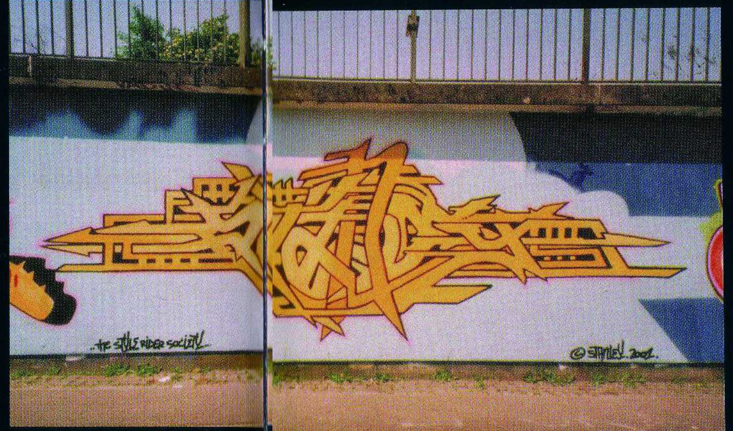


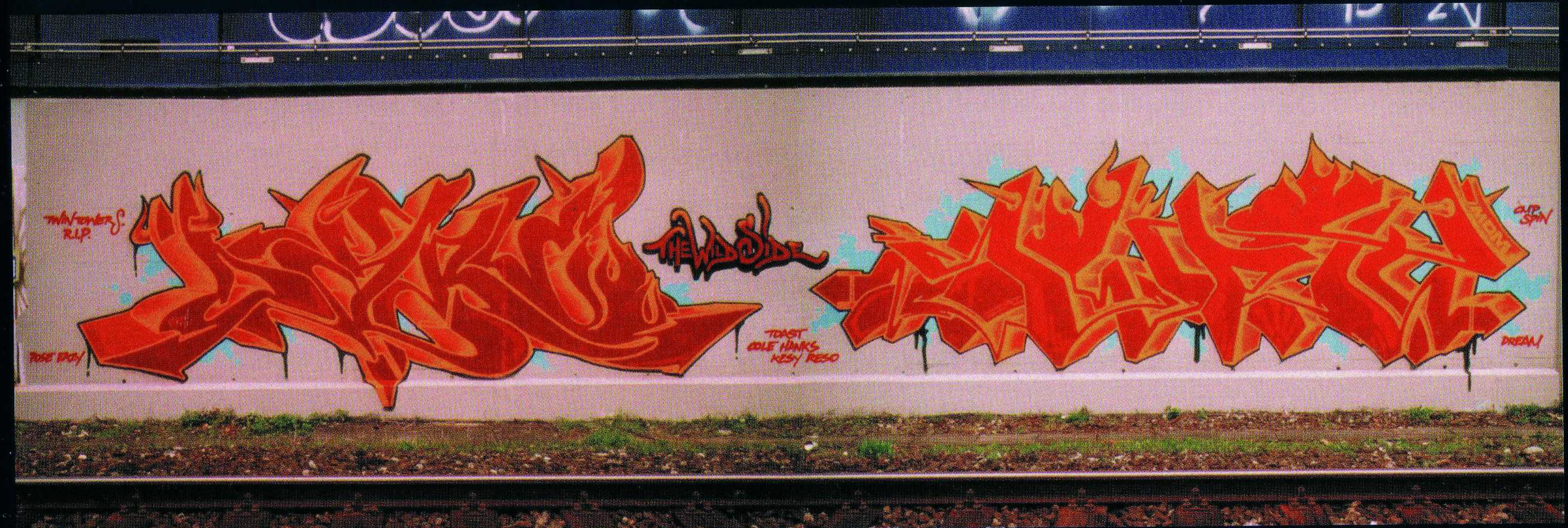
DARE - RESO (SAARBRÜCKEN - GERMANY)



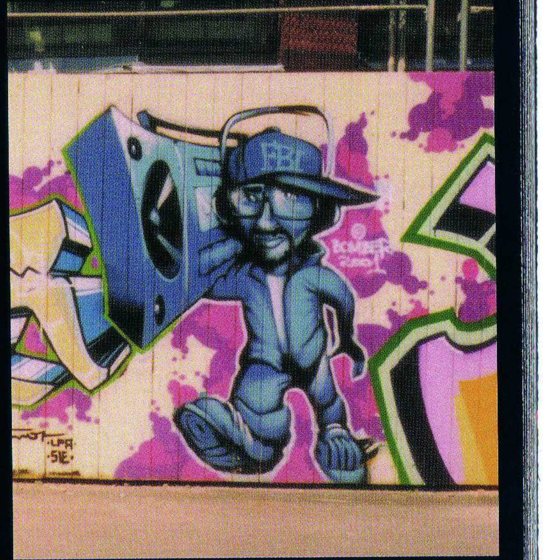
GOST - BOE (STUTTGART - GERMANY)



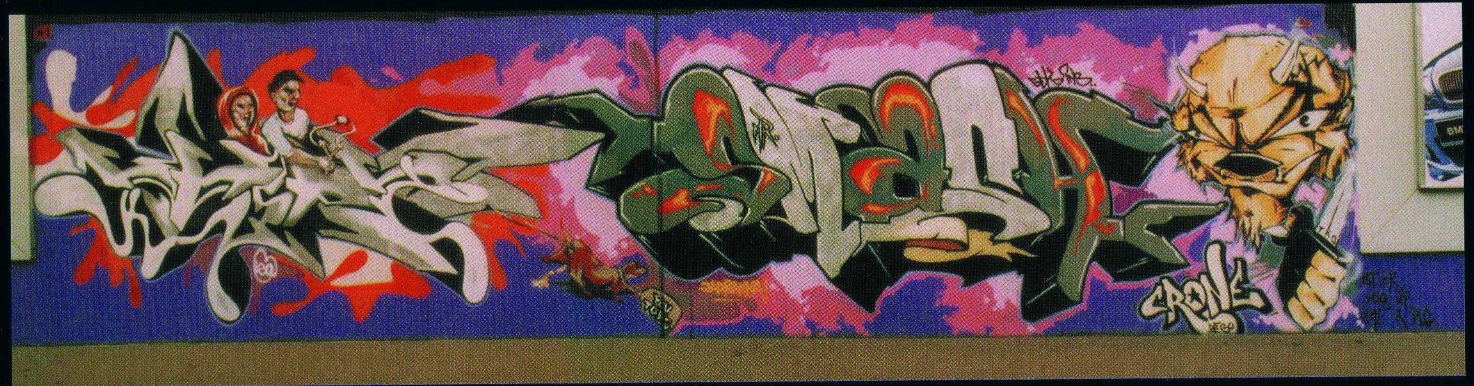
STANLEY (OFFENBURG - GERMANY)



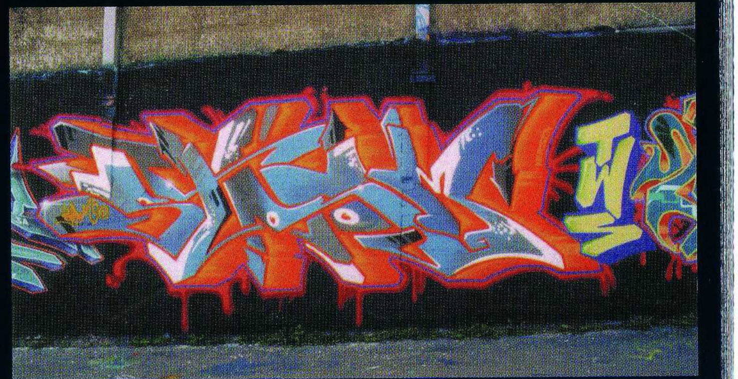
DARE - SWET (BASEL - SWITZERLAND)



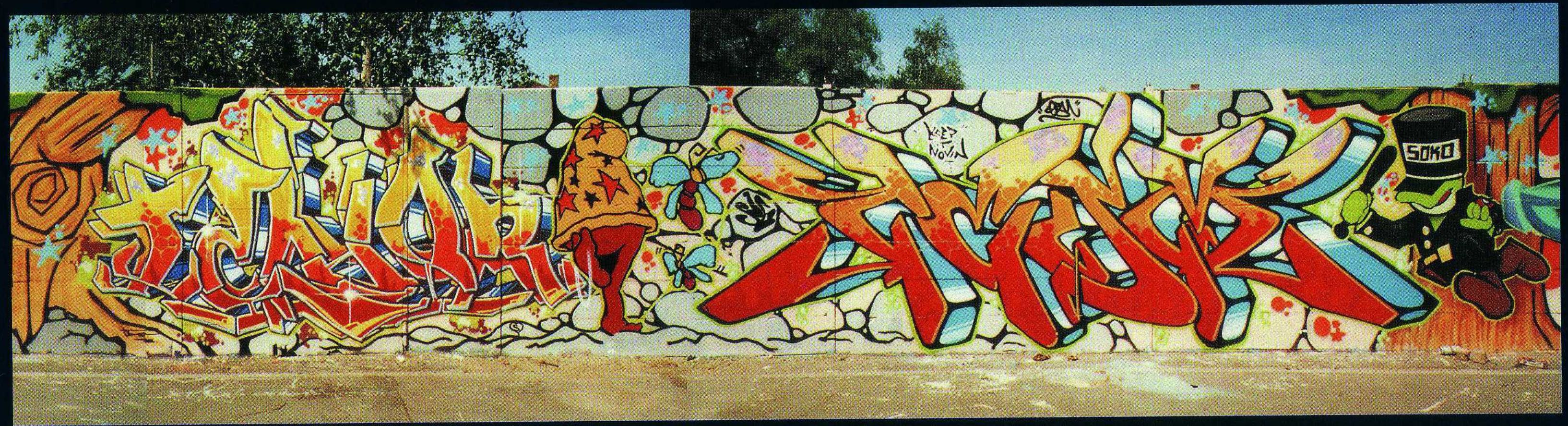
BOMBER (FRANKFURT A. M. - GERMANY)



STEPS - KRON - SMASH (BASEL - SWITZERLAND)



STROM (BERN - SWITZERLAND)



TENOR - CESM (KARLSRUHE - GERMANY)

ECB (LANDAU - GERMANY)

DARE (VENICE BEACH - USA)

DREAM (BASEL - SWITZERLAND)

SMASH - NIKO - ARSAL (BASEL - SWITZERLAND)

DARE - NERO - HENKS (STUTTGART - GERMANY)

COXES (ITZEHO - GERMANY)

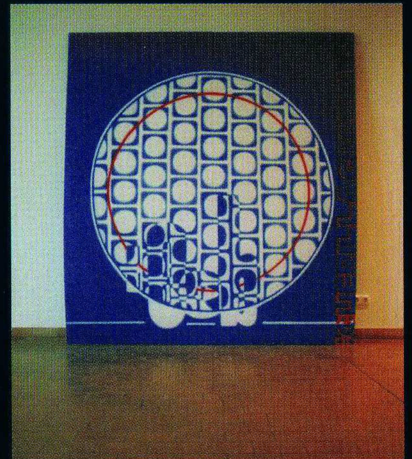
ECB (LANDAU - GERMANY)

COXES (BASEL - SWITZERLAND)

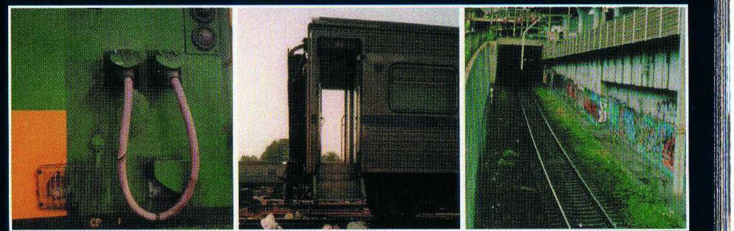
INTERNATIONAL BURNERS

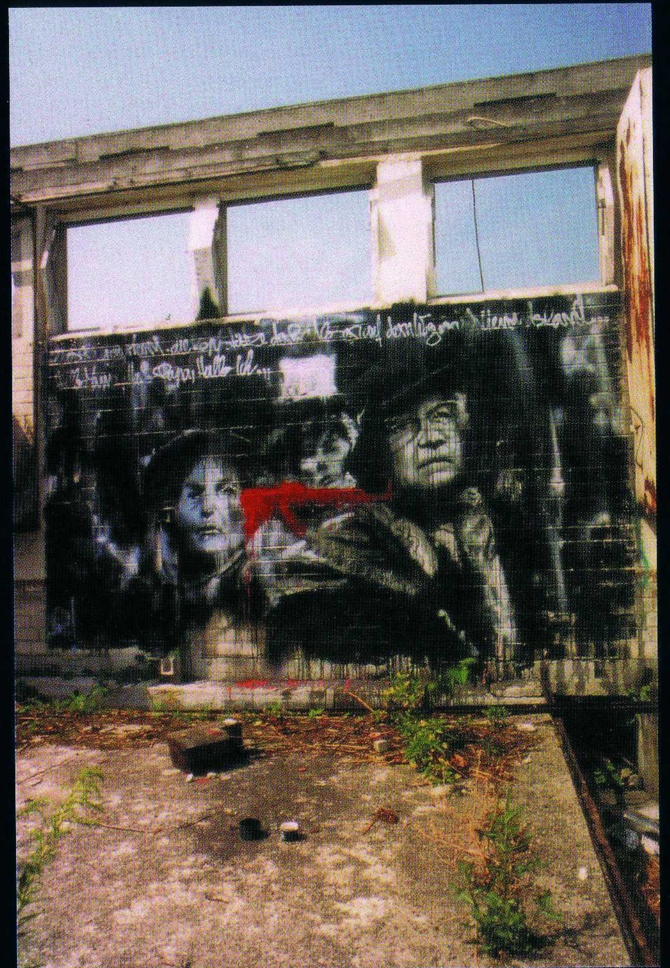
STERONAUTS
ON THE SUN

STROM (BERN - SWITZERLAND)

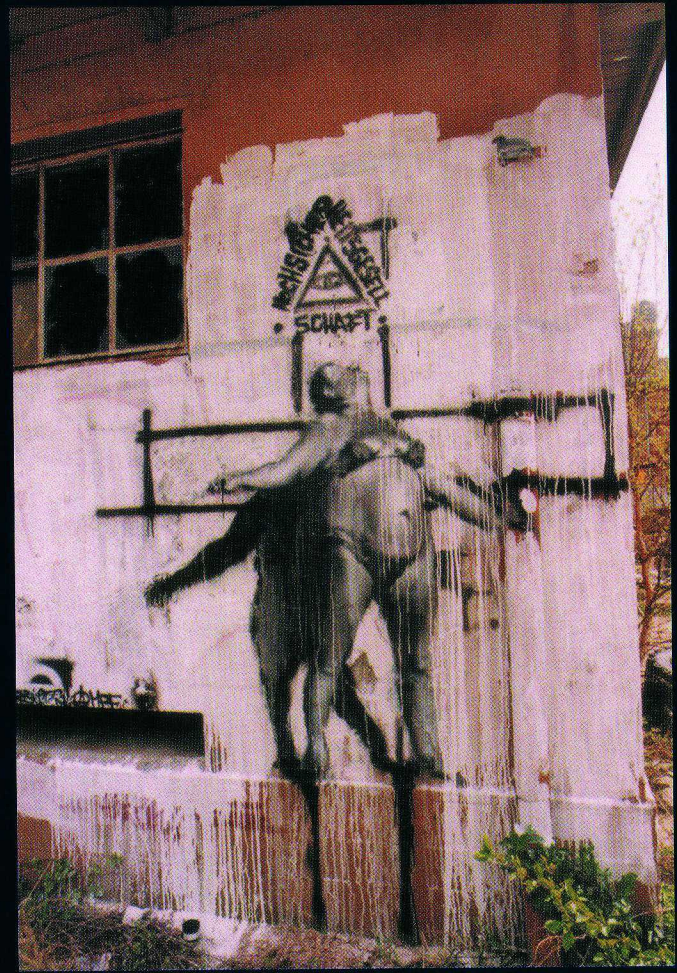


ECB (LANDAU - GERMANY)

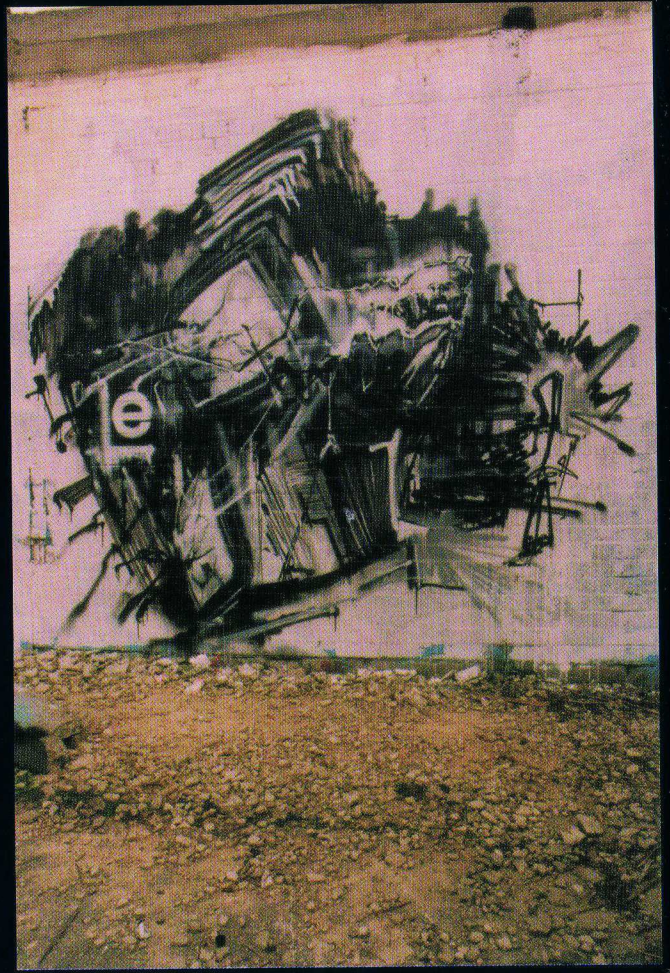




DAS BÜRGERTUM DIE KOPFSTÜTZE DER RATLOSEN AUF DEM WEG INS NIEMANDSLAND 1997



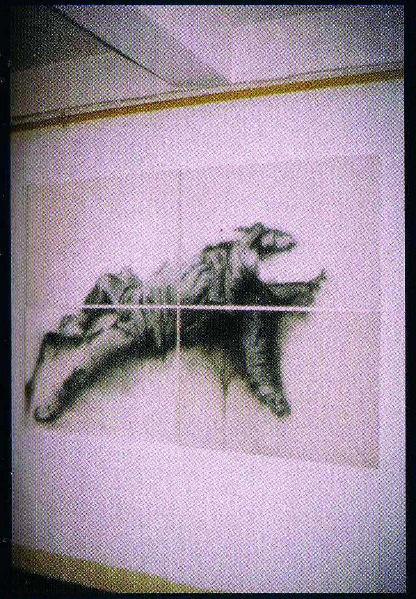
DIE HOCHSICHERHEITSGESELLSCHAFT EURE ÄRMLICHE ILLUSION 1997



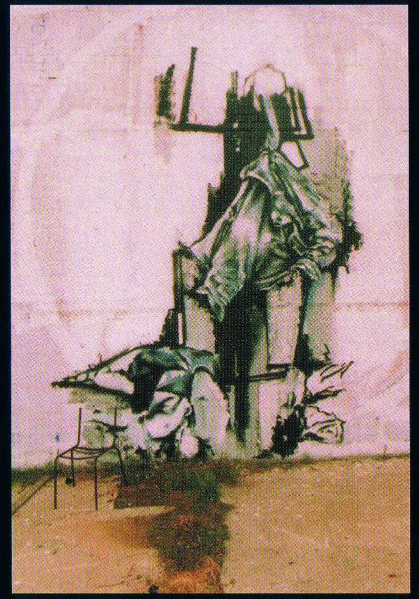
ANGSTGENERATOR FERNSEHEN 1997

Die Zeit kam schweigend und unsichtbar. Wahrzunehmen war nur die Leere, die jeder ihrer Schritte hinter sich lies.
Ich war in einem Strome aus Schweigen und Warten abgetrieben, und ich versuchte angstvoll zu erkennen, wohin.

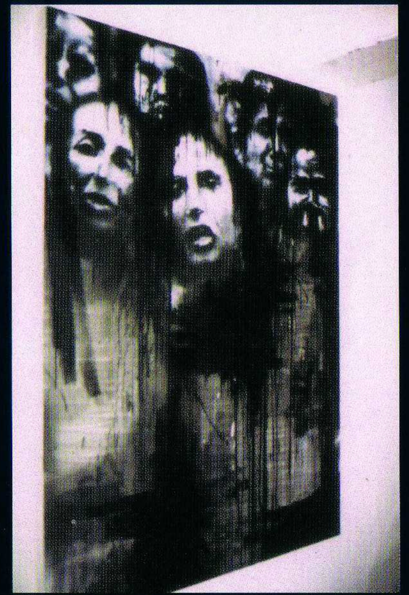
Zyklus Schwarz. Landau. 1997-1998 ecb.guerillagraphics.kimcrew



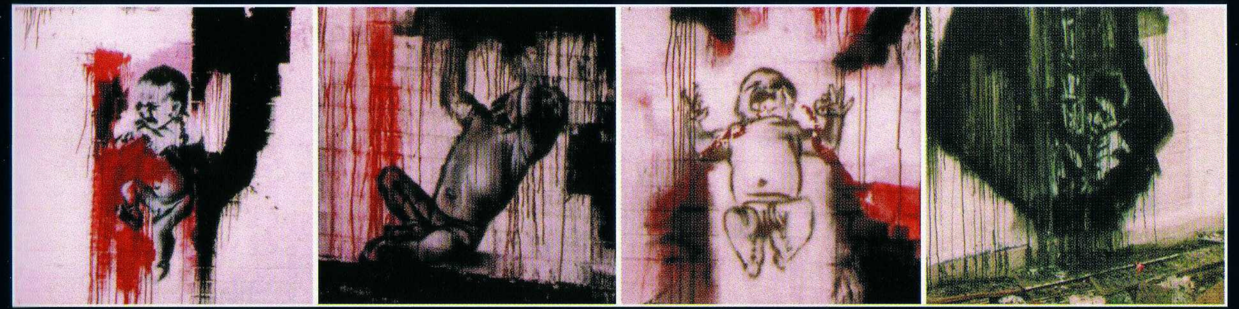
DIE ZEIT ERTAUBTE (LEINWAND) 1997



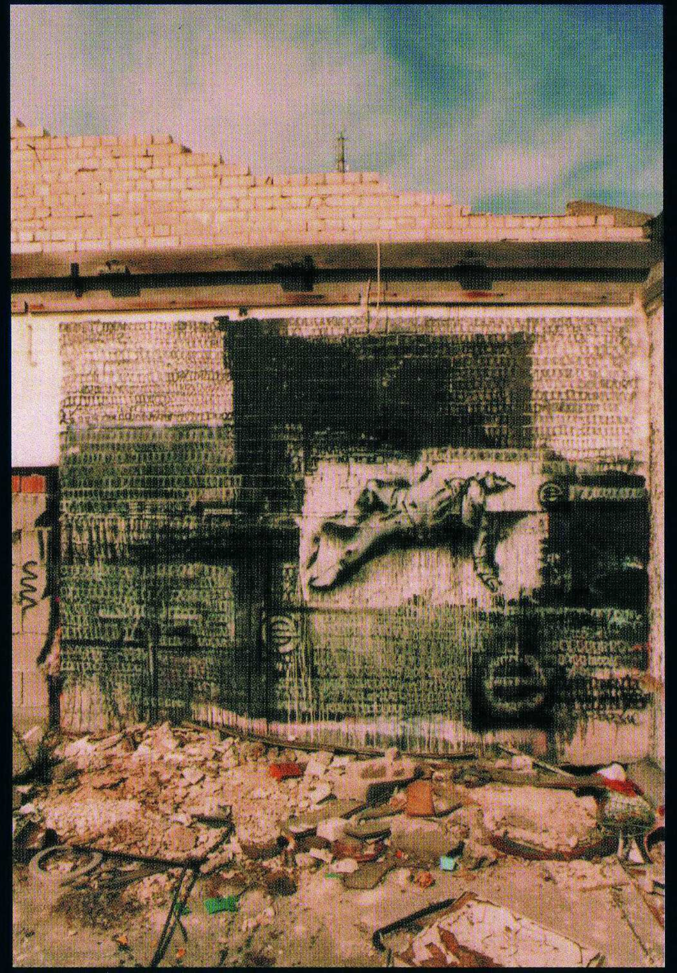
STILL HATE YOUR GODS (NOT FINISHED) 1997



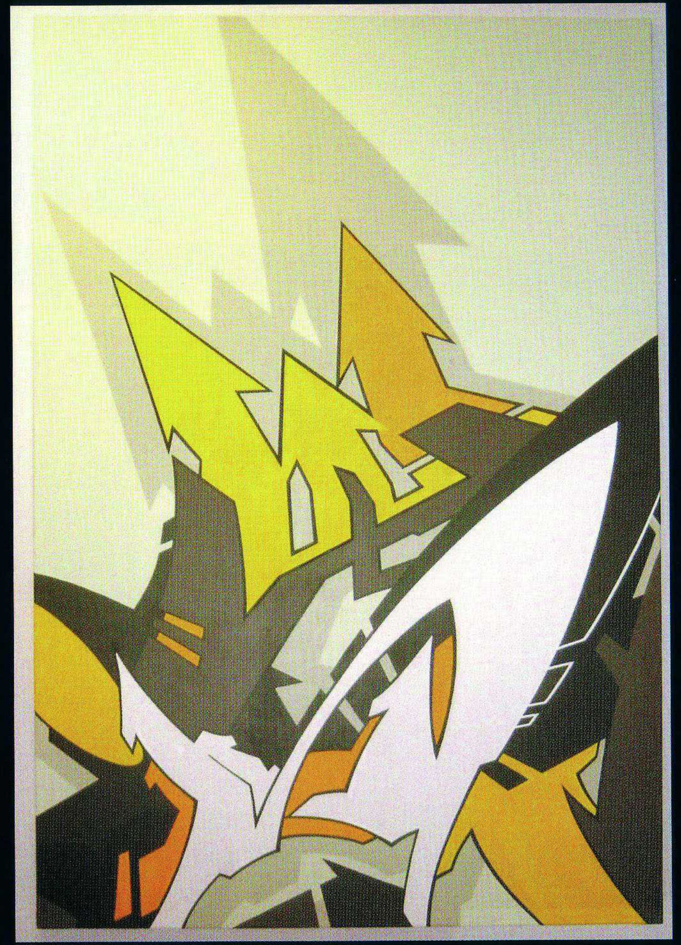
FÜR AXEL 1997

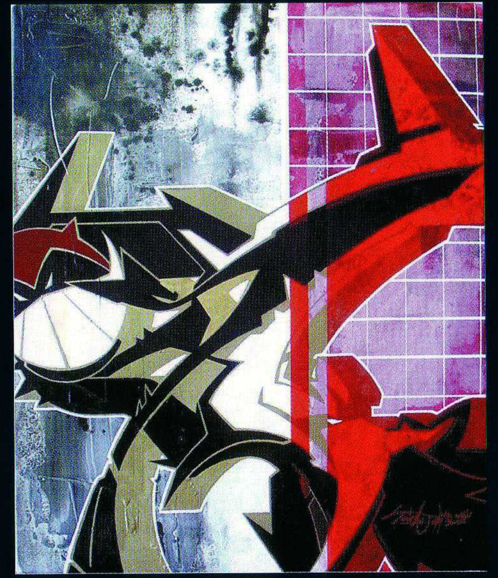


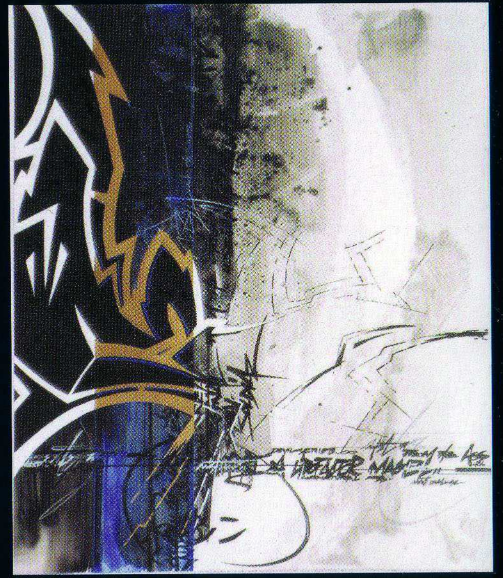
1.UNDERWARE2./3.TRIANGEL4.DEPRESSION IT´S ALWAYS GOOD TO HAVE A PLACE TO COME HOME TO



DIE ZEIT ERTAUBTE 1997

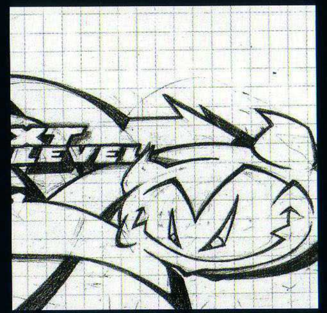


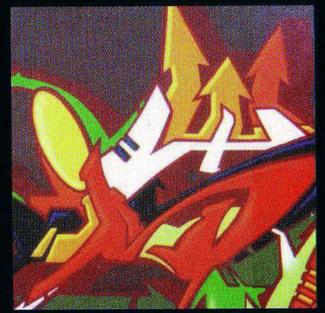


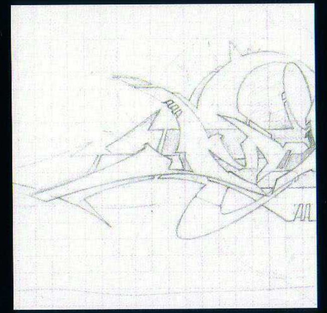


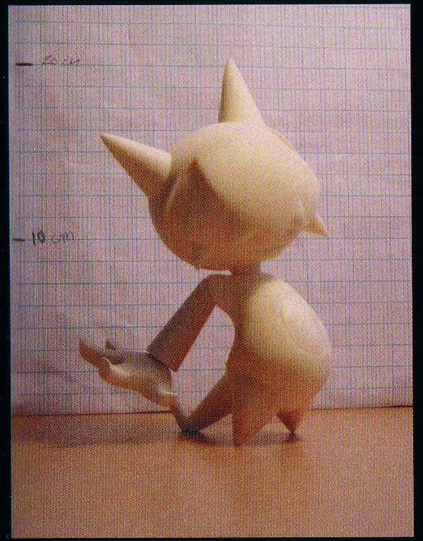
MYST

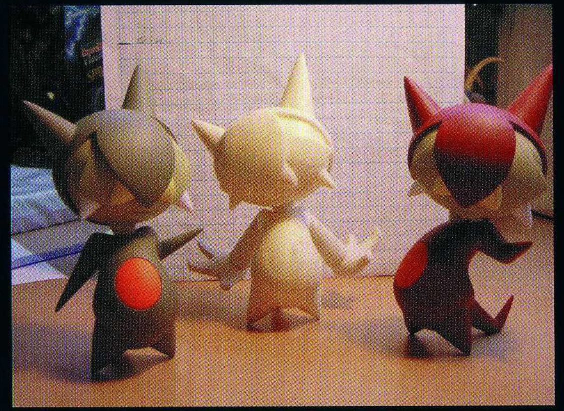
MYST started writing in the late 80s. Since that time he has been an important representative of the french graff-scene. From 91-92 he teamed up with STEPH. As you can see, he´s been working on different projects and materials. His canvases and toys are a product of his graffiti background. This made it interesting for us to show some of his latest works.

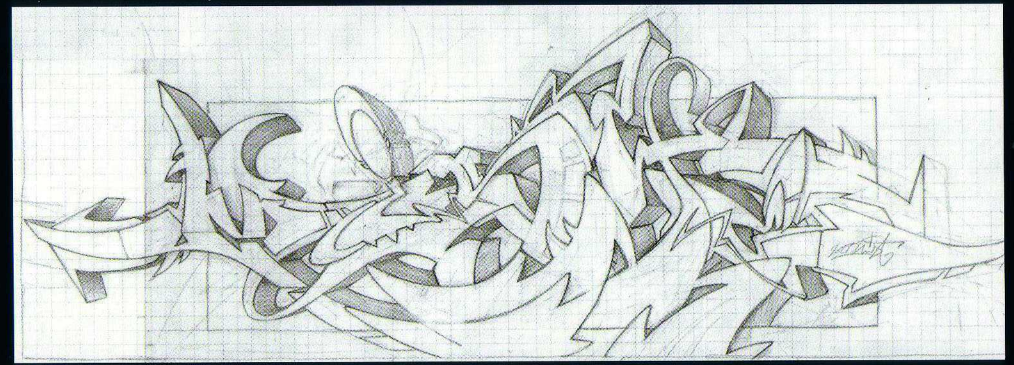


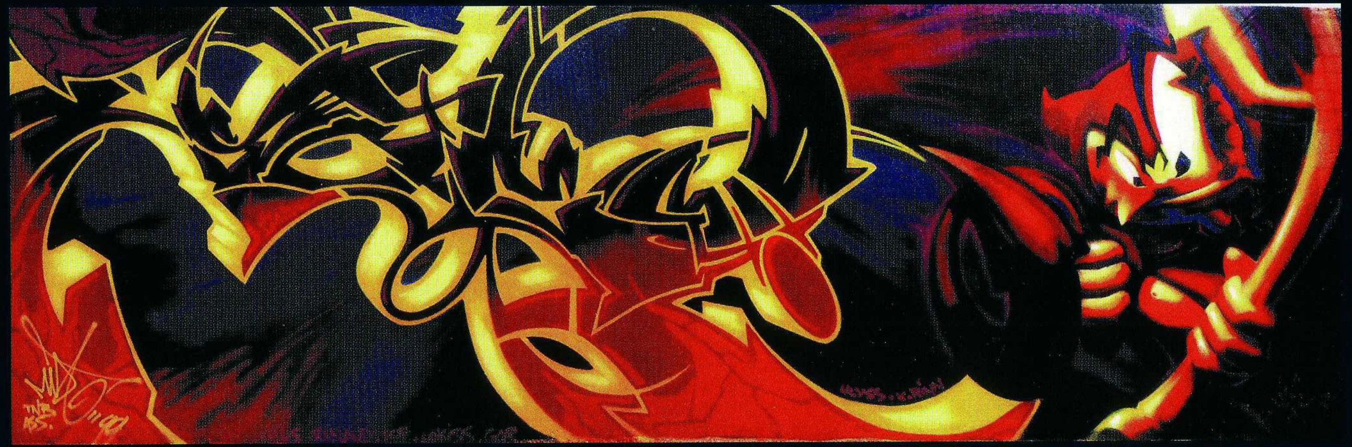


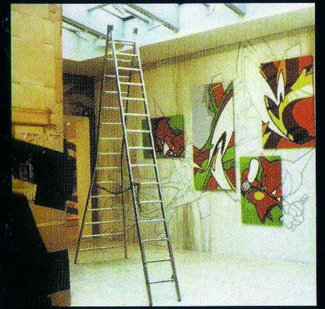


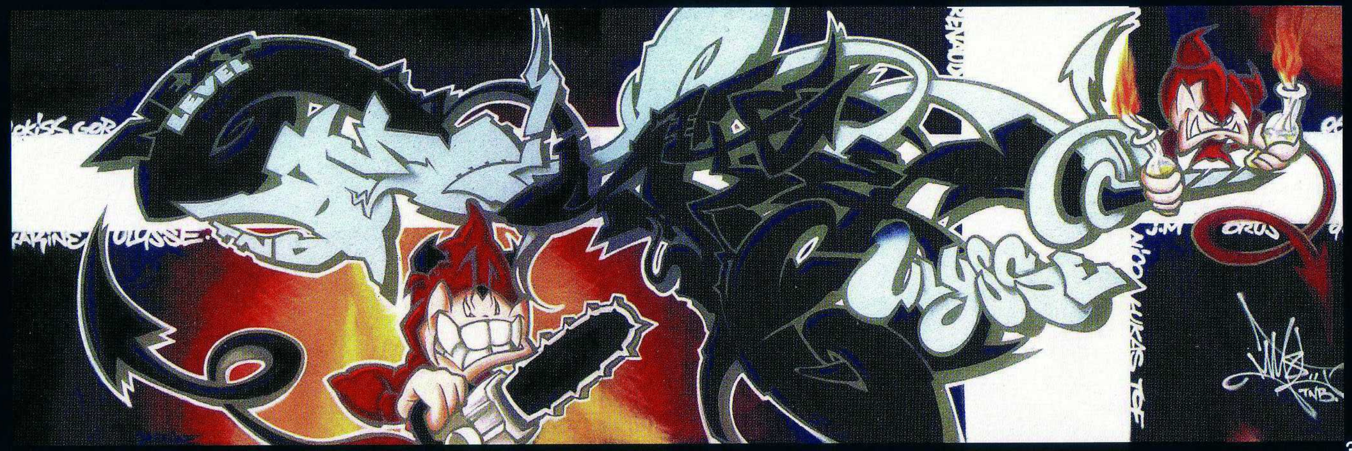












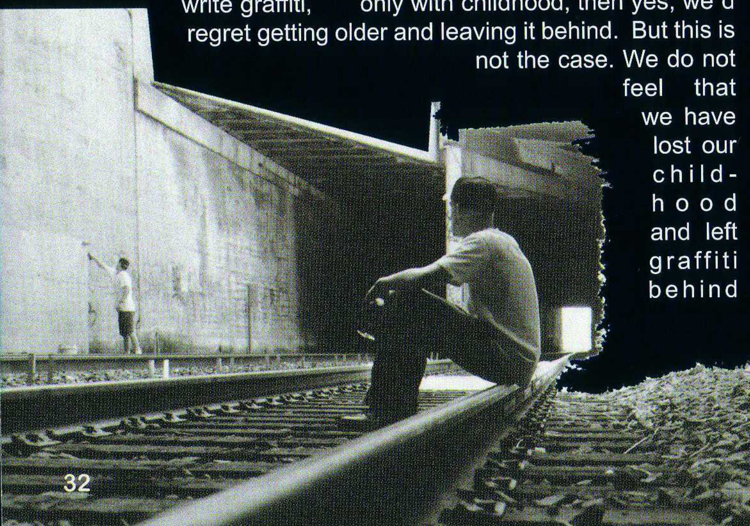
CMPSPIN

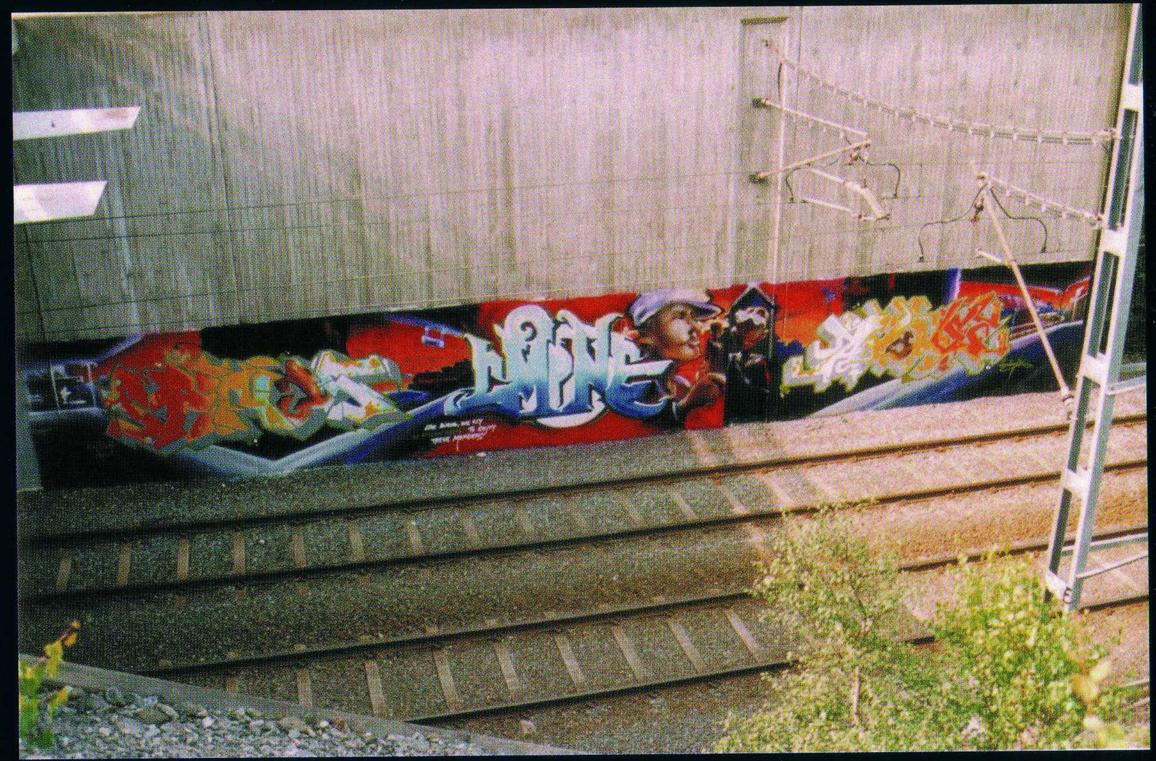
GRAFFITI GANGSTERZ - C.PARTNERS

The stories in your comic-illustrtions often remind us how it was back in the day. Do you regret getting older and leaving childhood behind? Who is more attached to the good old days? Or is the past the present?

CMPSPIN: today you hear the world stresses how important it is to always look ahead...think of tomorrow and the future. Of corse it is, but sometimes thinking back and getting to know yourself better makes a person wiser. The comic-illustrations are a way to visualize the days of Beat Street (the movie), when life was nothing but an adventure. Thank god!

If we connected the many hours spent learning to write graffiti, only with childhood, then yes, we´d regret getting older and leaving it behind. But this is not the case. We do not feel that we have lost our childhood and left graffiti behind us. Nor have we lost graffiti when moving into the adult arena. For us, the graffiti learning process was very closely connected to our childhood, as that´s when we were introduced to the phenomenon. And we, maybe more than many others, are very aware of the impression that this gave us in the first place. This is both to bee seen in the style we choose to have and the expression in our productions. This period of time is the part of our lives, CMPSPIN, when our identities were formed.Tthis is the time period when we sat down and discussed ideas and thoughts that later created our formula. It was a very important time, because when you are at the beginning of a "hobby" that interests you as much as graffiti interested us, you have little knowledge of the subject and you are constantly searching for answers to various questions on the topic. If you are not aware of what you are doing, your identity and dreams of how you want your name to be seen, can easily be spoiled. Your behavior toward other writers and bystanders is of great importance to your career as a writer. That period of time was the foundation of everything we keep on building our name upon today. This is why we feel these years were so important. They created CMPSPIN and what we stand for. We believe very much in our identity as CMPSPIN. This is why we have not paid much attention to developing our formula for the last decade. Of course we update that formula for the times.





SPIN05 - CMP - ATOME (DENMARK)

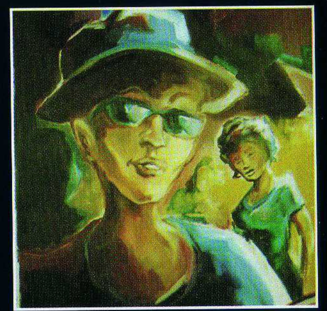
What is the main difference of today compared to 15 years ago? What changed most?

CMPSPIN: The time available to fully concentrate on the subject of graffiti is the major difference.

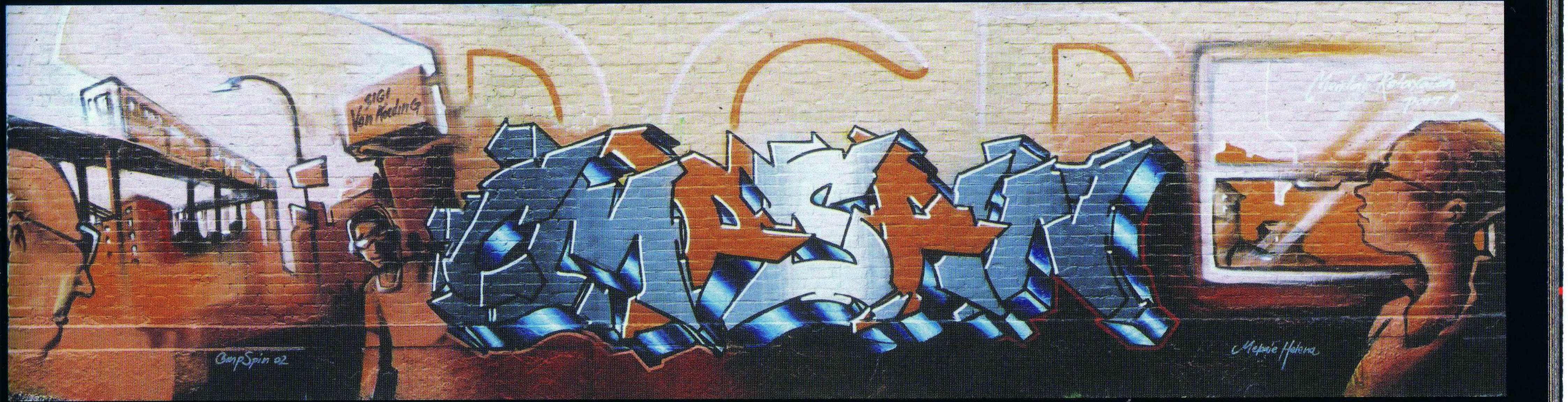
When you get older there are many other subjects around you that effect you as a person. Many of these subjects are of great importance.

For me CMPSPIN was and still is today the name of a dream team. You both became famous for your productions. How is it to paint today? Do you still have the same motivation to paint a fresh wall, or do you do it more out of friendship and the need to be together now that you live in different countries?

It would be very strange if we were not a dream team. We hade been teammates for nearly 20 years now. CMPSPIN is the description for both of us. Therefore we share the same interest in putting effort into this name. But for us this is easy. We shared the same interst as kids. We were both impressed by the same writers and it is probably not strange at all. We talked for hours, day in and day out, through our childhood about this subject. We shared experience in development, travels, contacts, music, the fascination for Hip-Hop movement and we formed common ideologies. This is why it is probably so clear to us what we like in graffiti and what we don´t pay attention to. We both know the foundation and the formula that CMPSPIN is built upon and we can keep on without any conflicts disturbing us. To do the actual painting is the same today as it has always been. It is the same motivation for doing CMPSPIN productions.



The unique opportunity to produce these paintings will always be a rush to us. We feel relaxed and in total control when it comes to anything related to our name.



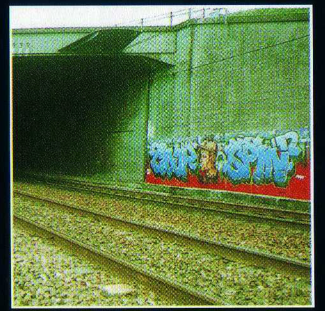
CMPSPIN (DENMARK)

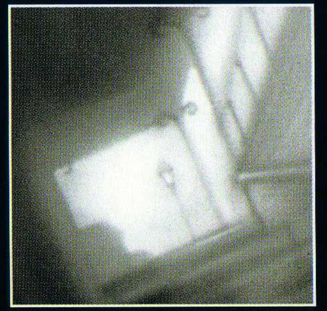
The fact that we live in different countries today is a big deal to us. We have suffered a lot for this. When we both lived in the same city seven years ago we saw each other every day. We talked about graffiti evry day and we planned out travels and adventures. Today we communicate mostly by phone and e-mail. We are very close friends and will probably be so for the rest of our lives. The fact that we are two people sharing the same name keeps us tight. We are both eaqually interested in everything concerning it and when you have such a friendship it is very hard not to take it very seriously.

People outside graffiti usually don´t have the same friendship experience as you both have. Do you think that all the travels, the productions, the world of Hip-Hop fascinations you both shared was the reason for such a close friendship? Or could you imagine being the same close friends if one of you would have worked for example in a bank and the other in a bakery?

CMPSPIN: We are very aware that our friendship is unique, wich is just one more reason to keep it as tight as possible. Our closeness comes from having the same opinions concerning graffiti. For many people, the experiences they had as youngsters become privat memories because they split away from former friends as they get older. Many haven´t had a steady developing interest or hobby in the same way that we had. They can´t share this experience with anyone today in the same way we can.

We have had a steady developing interest since 1984 and we haven´t changed our surroundings a single bit when it comes to graffiti. We have a few friends that are close to us, like the South Side crew that we are a part of. Besides them we have a handful of friends that really play a big part in our lives. Most of them live outside of Denmark, and we have the opportunity to see them only every now and then. But they are our friends - not just graffiti-related contacts. Over time and through traveling, we have met writers who were more concerned with their own names than with the names of others, their friends. We´ve both been concerned for each other since the beginning. This is the only important thing when you want to have a team. Whatever choice one makes always affects the other in the team.





Your productions always had more artistic flavor than destructive, gangster flavor. How do you both see the evolution in Germany and Switzerland where writing is exhibited in galleries or at big events? Some people say that it is not graffiti anymore. How do you see this?

Is it wrong to call this way of painting "writing"? Or is it just an evolution of writing? Does it have to be original?

CMP: The writing evolution is doing good things for the world of exhibiting. No matter what might happen and how far things are going to develop, there will always be room for all types of writers. Instead of shouting out who is right or wrong, you should focus on what you are doing in a positive way. We all have different ways of looking at this topic.

I see it as two aspects. Writing and exhibiting. I love canvases... airbrush and spraypaint. I love paper... pencils and markers. I know most of my canvases and drawings look like my walls. It´s the same story. A visualization of emotions closely related to life, the Hip-Hop movement, architecture and my surroundings. So I have no problem with writers painting canvases...because it´s all natural to me. I need it. But I never was much of a businessman selling my work (I sold one canvas 8 years ago) and I honestly believe that it isn´t in the Danish writing blood. In Germany and Switzerland they are better at pushing their art to new limits. Into new environments. Probably it´s a matter of wriers sticking together reaching out for the same goal. In Denmark we could learn from that...and I am saying this while keeping in mind that I think Danish writers are among the best. I see things in Germany and Switzerland as an evolution of writing and to me it´s only positive. The big walls and everything...even though it´s almost to much for me.

I could never call a canvas or a computer graphic "writing". Writing is still being out there living the adventure. SPIN05 and I did legal jobs...people all over the world do and I can´t see this as a threat to the writing-movement. Let people do what they want...let people express themselves.

SPIN05: I admire the fact that graffiti writers who wanted to

CMPSPIN (DENMARK)

CMPSPIN (DENMARK)

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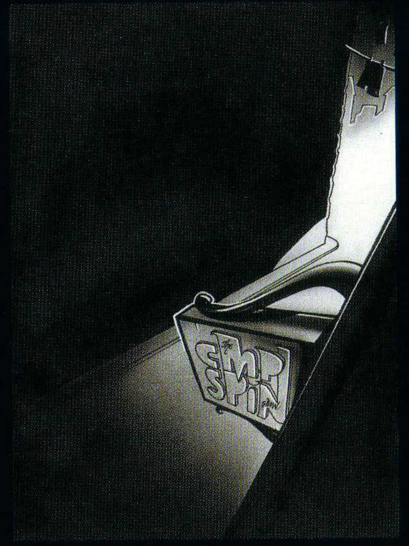
get their work into exhibition halls finally have succeeded. I find it very nice that the art world is giving this phenomenon a chance and I find it great for the writers who thereby get a chance to move in the direction they want to go, if this helps. Personally I haven´t had much experience with exhibitions, but if I were to enter that arena, I would probably show pictures/photographs of what I see through my eyes as a writer. I find that the culture behind the actual piece is a very important thing to show as it holds the secret of the people performing and creating the pieces. When it comes to the actual graffiti culture referred to as “writing” or “getting up”, I personally believe that exhibitions are not helping it. Nor do they put it in a bad light. I say this because I believe that “writing” is a total different aspect. I see writing as having one goal and painting for exhibitions for another. This could also be the reason for my own conflict concerning these two aspects. I find this question quite interesting, as this is a very often discussed subject within the graffiti culture, among writers. Writers blame each other for being sellouts or too hardcore. When writers started out they wanted to catch the attetion of an audience taht did not choose to see their work. The people. The bystanders.

It was a provocative phenomenon. Writers wanted to show that they were in control and that these whole-cars and panel pieces were possible to do. This was a game that had many aspects into it. I think that that part of graffiti still lives on, and the whole issue is that many writers don´t want that ideology to change. Thy see the exhibition area as a threat to the underground of hardcore writing. If people start to appreciate graffiti, it is no longer a provocation and the writer no longer gets to feel he is in control of the trains.

The undercover feeling will probably disappear. Personally I believe that this will never happen. I find the discussion very worthless as I have a clear idea of what graffiti is to me. “writing” to me is graffiti writing. This is about a culture with a big social aspect, travels, crews, missions, undercover nicknames, tags, police, whole-cars etc. This is writing to me. It has a clear goal. To have fun and do things that I want to in exactly the way I want to. Painting for exhibitions is different from writing. It is not about missions, police, whole-cars and undercover nicknames. It´s about communication with an audience that appreciates the things that you paint. If you are not interested in having this communication with this audience you should never put your stuff into an exhibition hall and stop worrying so much about it. If you see a CMP-SPIN production in a gallery somewhere, this does not mean that we did not paint the train that rolled in on the platform yesterday morning.

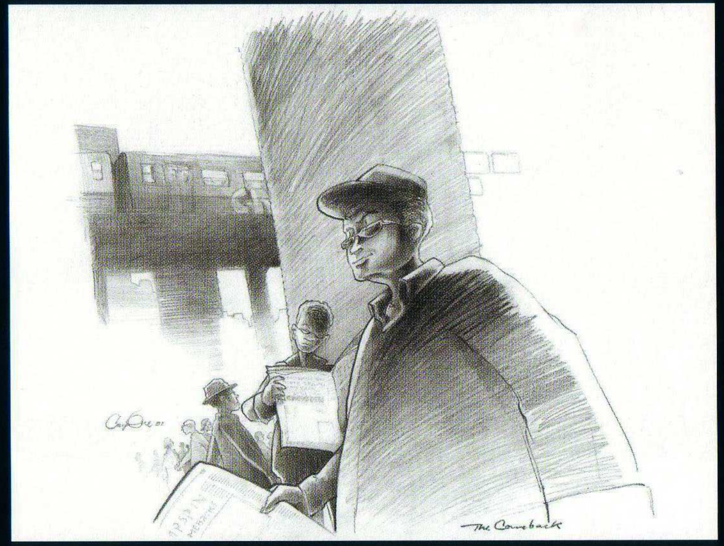


I haven´t yet seen any writer in an exhibition that didn´t respect the hardcore writing part of graffiti. What I mean is that our love for New York subway cars always stays the same.

CMP: We have always had the idea that paintings must simply be more artistic, although I personally don´t like to be connected to the world “artistic”. The word “artistic” to me is closely connected to the term “acceptance”. When you are called upon as an artist, you are accepted for what you do and what ever you did before was just for your own interest. I have never gotten into painting for the artistic part. I hate it when people who did not appreciate what you fought for in the early years suddenly become very interested in what you do, when they see you have become famous or in other ways “accepted”. These people are definitely not real. This conflict is very easy to see when you are a graffiti writer as the conflict with the law or should I say one´s view of what is OK and what is not OK to do is a major decision for a writer. I believe that everyone is always responsible for what he/she does. So this is a togh decision, because being a graffiti writer is very closy connected with the fact that you paint on other people´s property. Painting on illegal spots makes you famous exactly for that reason. It is the formula that does not fit into the rights of good human behavior. Whenever you paint something that you are proud of, someone else becomes sad, because you have just destroyed the new nice sign they just placed outside their new barber shop. This should create a conflict within you. My response to this is that always when you talk to new writers, or other newcomers of creative people, you should show them respect and guidance.

I already said that you both live in different countries today. One of you is in the graphic business the other in the film business. Two jobs that would fit together in many ways. Is there a possible futuer in CMPSPIN working together?

CMPSPIN: Of course we would see working together full-time as a dream scenario. This was the picture that we had as kids. Knowing each other as well as we do, we would probably make a good team even at work.



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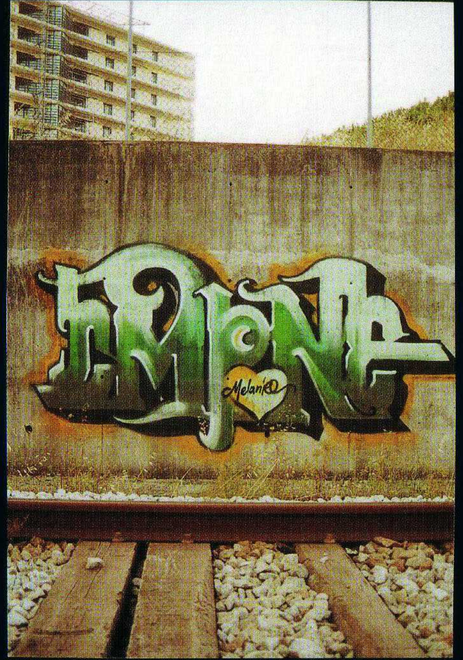
CMPSPIN (DENMARK)

What we find interesting is our hunger for telling stories. This is an area that we have only played with very little. We have always tried to tell stories in our productions and to get more into this area would be challenging to us.This is the way we see it. The business does not all have the same human aspect that graffiti has. The advertising industry is about winning prizes and getting short-term fame. It is embarrassing to see these people change overnight because they suddenly think they have become someone, after being famous for one day. it is so fake that it is sometimes hard to believe. But unfortunately these people are even to be seen within the graffiti culture, sadly. Our conclusion is that the business and advertising can never give us anything similar to what the underground and aboveground world of the graffiti culture has given us.

CMPSPIN April 8, 2002



CMP (DENMARK)

...get involved

CMPSPIN (DENMARK)

INTERVIEW BY DARE
FOTOS: CMPSPIN

SHOW

TWS - ABC - DOF

Drehen wir mal die Zeit 10 Jahre zurück und treffen einen Writer namens "SHOW - TWS/ABC/DOF", der über 10 Jahre hinweg deutliche Spuren in Europa und New York hinterlassen hat.
Ende der 80er Jahre malte er seine ersten Pieces unter dem Namen "TNT" zusammen mit "REBEL".
Schon damals galten die Beiden in Basel als Dreamteam, weil sie vorallem in Sachen Character neue Maßstäbe setzten. In zahlreichen Büchern und Magazinen wurden die Bilder dieser Beiden veröffentlicht. Doch nur den wenigsten war bekannt, dass SHOW auch was Styles anging sich nicht verstecken musste.
In diesem SHOW-special möchten wir einen Teil seines Schaffens und vor allem den Menschen SHOW näherbringen.Ein Writer, der nie die großen Worte pflegte, sondern seinen Weg ging, wenn auch ab und zu auf Abwegen.
Wir haben Statements von anderen Writern wie CAN2, DAIM, POEM und WON, die ihre Eindrücke zu SHOW in Kurzform darlegen.

SHOW (BASEL LINE - SWITZERLAND)

SHOW (BASEL LINE - SWITZERLAND)

DARE: **Ich erinnere mich wie FUTURA 2000 und LEE, damals in New York, sein Blackbook bestaunten und sichtlich angetan waren, was dieser junge Schweizer so auf dem Kasten hatte.**

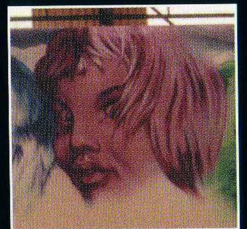
CAN2: **SHOW habe ich 1992 in Basel kennengelernt als sehr sympatischen und äusserst talentierten Writer und Künstler. Für mich war er seiner Zeit absolut voraus, was das Fotorealistische Sprühen angeht.**
Ich habe mit ihm damals ein Bild an der baseler Line gemalt, welches ich heute noch mit Stolz zeigen kann.

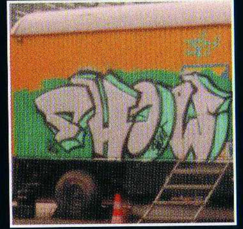
POEM : **when I first painted with SHOW I was amazed by the control he displayed. It´s artists like SHOW who bring new and innovative ideas to an artform and reinvent it to a whole new concept, which in turns makes it more acceptable to today´s fussy generation.**

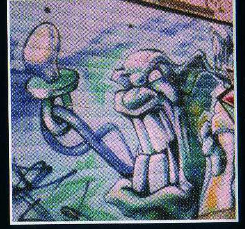
DAIM:**Als ich damals an schweizer Graffiti gedacht habe, gab es nur vier Namen: LORD, REBEL, DARE und SHOW.**
Er beeindruckte mich schon früh mit seinen Charactern und seinem sehr eigenen "Strich". Die Fassade mit der "ins Wasserfallenden Erdbeere" war ein absoluter Burner. Das war auch der Grund, warum wir hier in Hamburg ja auch ein paar Bilder zusammen gemalt haben.

SHOW (BASEL LINE - SWITZERLAND)

SHOW, erzähl uns mal was von deinen Anfangszeiten.
SHOW:Meine Einflüsse waren am Anfang alles was die Medien zu uns rübergebracht haben. Von der Hip Hop Bewegung in New York bis zu "YO! MTV-RAPS". Ich musste meine Adidas und Pumas in allen Farben haben und dementsprechend war ich gekleidet und hörte auch nur ausschließlich Rap.
Die Szene in unserer Stadt war jedoch eher zum Heulen. Wenn ich auf Parties sehen musste, wie ein Typ einer Frau ins Gesicht schlug und die Andren, die dazwischen gingen, auch noch auf´s Maul bekamen, da fand ich das doch eher zum Kotzen. Wir hatten zu dieser Zeit eine Menge Idioten in unserer Stadt und diese Szene wurde mir dann einfach zu blöd.

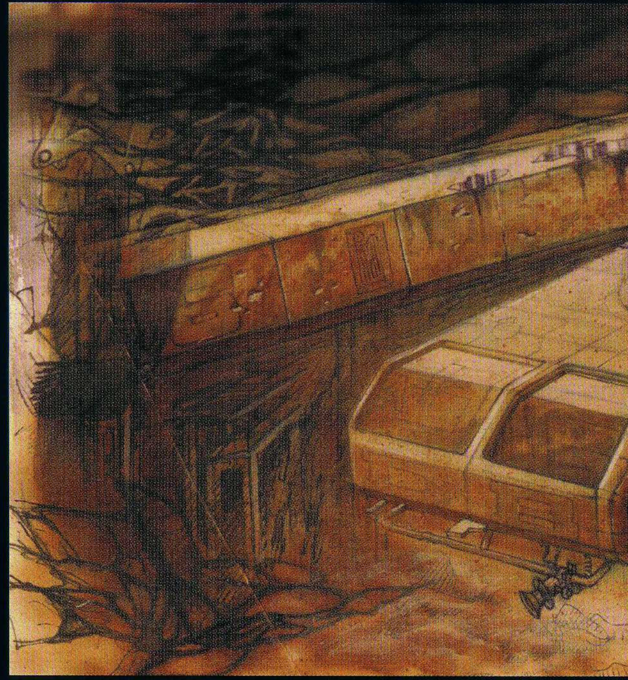


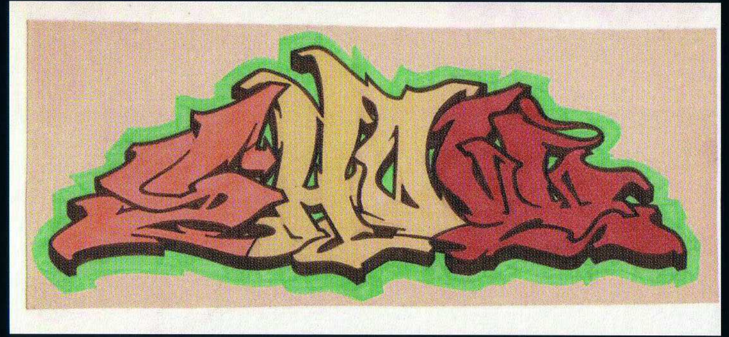


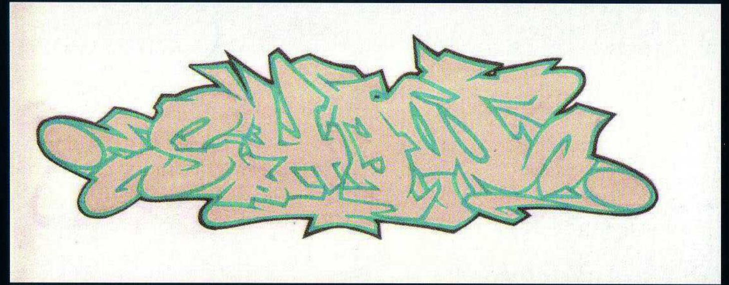


War das auch ein Grund, weshalb du mit dem Writing aufgehört hast?
SHOW:Ich hatte mich dann eher auf´s Malen konzentriert und liess die sogenannte Szene hinter mir. Doch irgendwie hatte ich immer das Gefühl, dass man mich ausserhalb der Writerszene als "künstler" nicht ernst nimmt. Diese Writerbewegung wurde mir auch zu kindisch. Es war damals Mode, Comic-characters oder Hip Hop angelehnte Character, also b-boys, auf die Wand zu bringen. Ich hatte jedoch keinen Bock auf diese Art von Charactermaler reduziert zu werden.
Ich wollte mit der Zeit mehr ins Realistische driften. Character nach meinen Vorstellungen und Ansprüchen umzusetzen, wurde aber immer schwieriger. Es gab einfach nicht die nötigen Farbtöne um solch naturalistische oder einfach realistisch umgesetzte Bilder abzuschattieren.
Die Leinwand wurde dann immer mehr zu meinem bevorzugten Maluntergrund, weil ich dort auch das umsetzen konnte, was ich im Kopf hatte.

Aber jetzt gäbe es doch die riesen Farbauswahl an Dosen...
SHOW:Ja, deshalb habe ich mir auch wieder ein paar gekauft. Unglaublich war für mich zu sehen, dass "all seasons" oder "hardcore" Dosen im Regal standen. Da hat sich die ganze Industrie in den letzten Jahren anscheinend ziemlich ins Zeug gelegt.
Bei dieser Farbauswahl reizt es mich auch mal wieder mal etwas zu malen.


SKETCH AROUND 1993


SKETCH AROUND 1993


SKETCH AROUND 1993

Also gefällt dir diese Entwicklung in Sachen Graffiti-supplies?
SHOW:Was die Dosen angeht ist das natürlich schon verlockend. Wenn ich aber die ganzenTeenies sehe, die irgendwelche gestickten Tags auf ihren Pullis haben und sie diese tragen, weil es Trend ist, finde ich das schon eher traurig. Ich habe ja früher solche Pullis geliebt, wusste aber auch einen Tag zu schätzen. Ich weiss wie Formvollendet ein Tag sein kann. Ich glaube aber, dass viele Jugendliche überhaupt-nicht wissen was sie auf ihrer Brust tragen und einfach mit der Mode mitgehen. Schade eigentlich.

Kam dir nie der Gedanke die Kunst und das Illegale zu trennen?
SHOW:Doch, deshalb habe ich dann etwa 1991/92 angefangen mich intensiver mit Styles auseinanderzusetzen. Für mich war das dann so auch in Ordnung. Das Writing, oder einfach das Werkzeug "Dose" eignet sich, meiner Ansicht nach eben besser für´s Bombing oder zum Malen von Styles (auf Wänden oder Zügen- dort wo es herkommt und eigentlich auch hingehört).
In Sachen Styles vermisste ich die Entwicklung , auch bei mir.

Wenn du heute Graffitiausstellungen siehst, hast du da nicht das Gefühl, dass sich das Writing weiterentwickelt hat?
SHOW:Doch auf jeden Fall! Das ist ja das, was ich immer wollte. Dass sich die Leute mal von dem engstirnigen "nur mit der Dose arbeiten" trennen und auch andere Richtungen einschlagen. Style ist doch in erster Linie "Form" und diese kann man beliebig verändern und auch mit beliebigen Materialien. Gerade wenn es um Form geht, kennt sich doch ein Writer aus. Es geht mir aber darum etwas daraus zu machen, sich weiter zu entwickeln und nicht immer an diesen "Hip Hop Traditionen" festzuhalten.

Also neue Trends setzen? Dafür wärst doch du der perfekte Mann gewesen!
SHOW:Vielleicht, aber ich war mir damals auch zu unsicher. Ich dachte nicht, dass meine Wege von der Szene akzepiert würden, dass alles was sich weiterentwickelt, sich vom Writing distanziert und dann einfach eine neue Kunstschiene wäre.
Andererseits habe ich damals schon versucht kleinere neue Wege zu gehen. Ich denke da an den Style (SHOWDARE) von dir mit meinen Charactern als fill-in und wo du dann nur die Outlines freestyle über meine Character gezogen hast.
Dann habe ich auch mal einen SHOW-Style auf Holz gemalt und ihn dann ausgesägt. Als ich dann Jahre später in einem Hip Hop Laden in Hamburg dieses DELTA Regal gesehen hatte, war ich richtig beeindruckt.
Es gab zu wenige, die wirklich neue Wege gingen und ehrlich gesagt, hätte ich nie gedacht, dass sich diese Bewegung so weiterentwickelt. Nicht dass ich alles gut finde was ausgestellt wird (es ist auch nicht so) und nicht, dass ich alles in Gallerien sehen wollte. Im Gegenteil, das Writing, Bombing und die Tags haben ihre Berechtigung und müssen weiter existieren.
Die Wurzeln sollten auch nie vergessen werden.

Du hast dann ja auch einige Auftragsarbeiten gemacht. Diese hast du irgendwann jedoch angefangen abzulehnen. Ich kann mir vorstellen, dass es ziemlich schwierig ist sich auf Aufträge einzulassen, wenn man seine eigenen Vorstellungen nicht durchsetzen kann.
SHOW:Vereinzelt konnte ich ja meine Ideen durchsetzen, wenn ich da an das sogenannte "Erdbeer-Haus" denke.
Solche Aufträge waren aber eher die Seltenheit.
Vorallem ich mit meinen blöden Gedanken. Sowas brauchte ich den Auftraggebern erst garnicht zu unterbreiten, dachte ich.
Alleine die Ablehnung meiner Ideen verärgerte mich so sehr, dass ich keinen Weg mehr fand mich auf einen Kunden einzulassen.

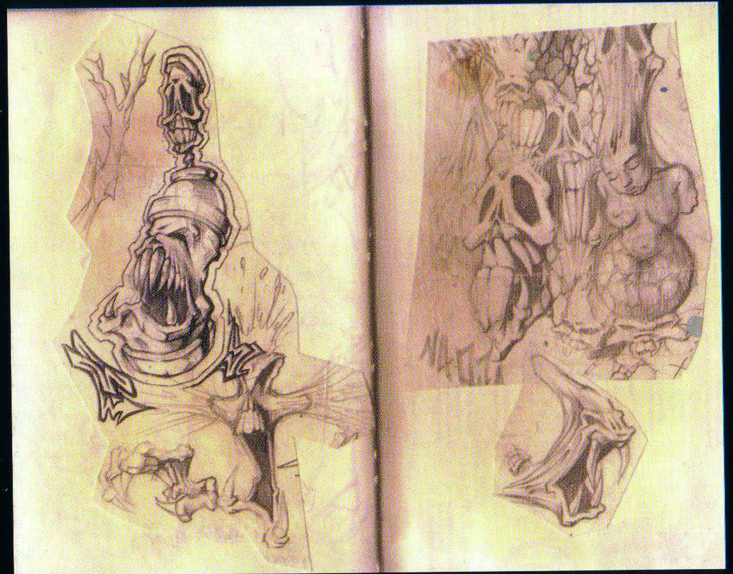
Dafür zolle ich meinen größten Respekt. Du bist deiner Linie treugeblieben.
SHOW:haha, ja genau! Dafür habe ich dann auch 2 Jahre in einer Küche gearbeitet und für´n scheiss Lohn mir den Arsch aufgerissen. Eine tolle Konsequenz!

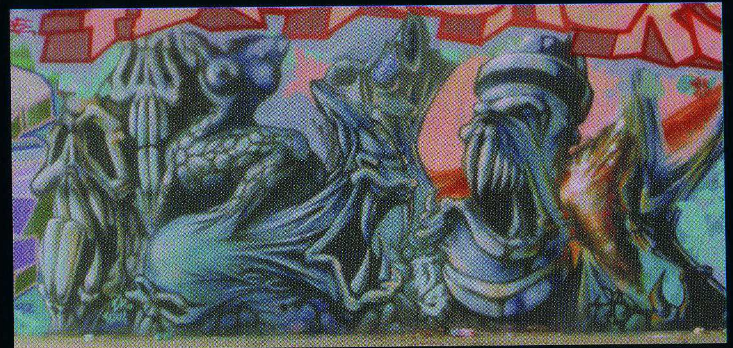
SHOW

TWS - ABC - DOF

Ich hätte darüber stehen, gutes Geld verdienen und mit der restlichen Zeit meine Ziele verfolgen sollen. Ich bekam es aber einfach nicht auf die Reihe.

Dann gibt es ja auch noch das Reisen. Du bist ja auch ziemlich rumgekommen.


SKETCHES FOR A PIECE IN NEW YORK

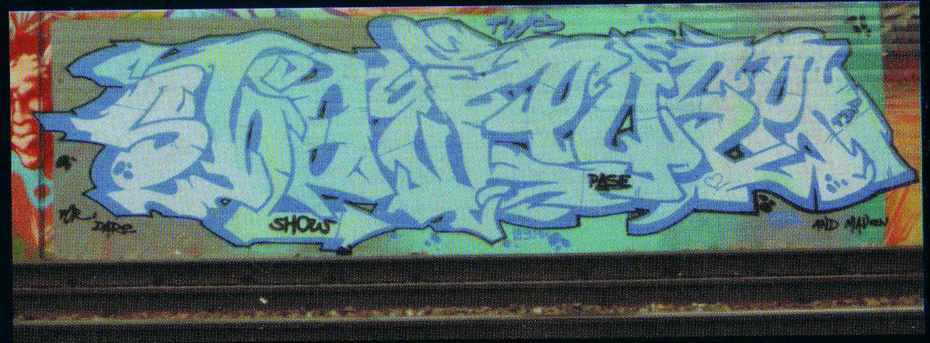

THE ACTUAL PIECE ALONG WITH POEM AND DARE 1992

SHOW:Das sind sicher die guten Erinnerungen, die ich nicht missen wollte. 1992 das erste Mal in New York. Die Wand mit Poem und die Unterkunft in der Bronx, welche schäbiger nicht sein konnte, aber als unvergesslich gute Eindrücke bleiben.
Die Currywurst am Dortmunder Hauptbahnhof oder den Abstecher mit COLE nach Amsterdam, wo wir am helligsten Tag ein FTP Chrompiece ins Stadtzentrum klatschten.

Dann war doch noch eine Jam in Barcelona, oder?
SHOW:Das sind die Momente, wo man sich doch richtig gut fühlte. Auf eine Jam eingeladen zu werden. Flug, Hotel, alles bezahlt. Mein Ehrgeiz machte mir dort aber auch zu schaffen, weil ich so verbissen der Meinung war, ich müsste dort ein Hammerpiece abliefern und konnte mich deshalb auch nicht wirklich locker machen. COLE war derjenige, der mir erstmal einen Sekt einschänkte und uns in seiner sorglosen Art vorlebte, wie cool wir es eigentlich hatten.
Das 4 Sterne Hotel war wohl das Beste, wo ich überhaupt je übernachtet habe. ATOM und die ganzen anderen Jungs, die noch eingeladen waren, stellten dann die Hotellobby auf den Kopf und die Angestellten machten gute Miene zum brachialen Benehmen von einigen Writern.

Das hört sich so an, als wäre dir dein Perfektionismus und deine Verbissenheit manchmal im Wege gestanden.
SHOW:Das mag schon sein. Ich wollte halt immer etwas malen, zu dem ich später auch stehen kann. Schließlich malt man als Writer in der Öffentlichkeit und diese Öffentlichkeit betrachtet oder fotografiert deine Bilder und packt diese in Magazine.
Es ärgert mich dann immer, wenn Pieces von mir in Magazinen waren, die mir nicht gefielen. Ich fing an Magazine zu hassen und hasse sie eigentlich auch heute noch.

Früher reisten die Macher eines Magazins auch noch herum. Heute werden den Mags die Fotos tonnenweise zugeschickt.
Ich habe noch nie Fotos irgendwohin geschickt. Es kann auch nicht sein, dass es darum geht in Magazinen abgebildet zu sein.
Auf der anderen Seite schau ich mir die Magazine auch gerne an. Ich weiss dass es ein Widerspruch ist, aber egal.

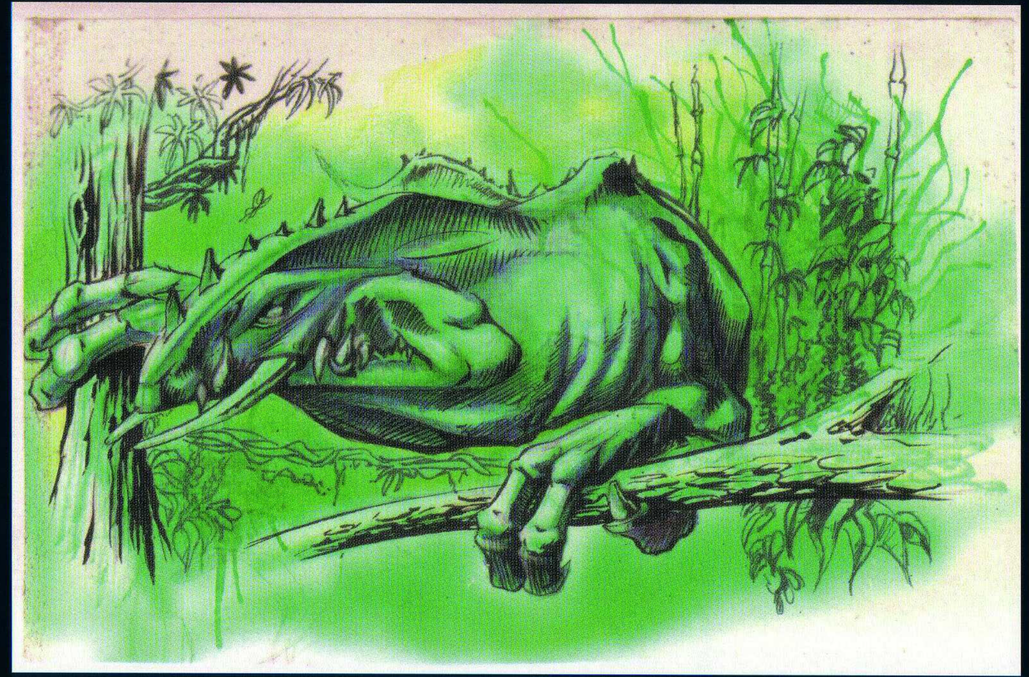

SHOW - POSE (BASEL LINE - SWITZERLAND)

War dir Fame wichtig?
SHOW:Irgendwie schon. Ich hatte mal mit REBEL die ganze Famegeschichte analysiert und habe festgestellt, dass es damals auch wichtig war bei den Frauen Eindruck zu schinden. Das war oft ein Antrieb. Jahre später haben uns dann ein paar Frauen gesagt, dass sie uns immer cool fanden, sich jedoch nie trauten uns dies persönlich zu sagen. Wenn wir das damals gewusst hätten...haha, wir waren so mit dem Malen beschäftigt, dass wir nichts gepeilt hatten.
Es war aber auch ein gutes Gefühl privilegiert zu sein und an Jams eingeladen zu werden. Dies waren sicherlich die Situationen an denen man den sogenannten Fame genießen

konnte.

Ob du willst oder nicht, wird dir dieses Interview wieder ein bischen Fame einbringen. Einen Fame, den du dir schwer erarbeitet hast. Es freut uns, dass wir dich dazu bewegen konnten, deine Ansichten und dein Schaffen einer neueren Öffentlichkeit zu zeigen. Schließlich sind im Laufe der Jahre viele neue Writer dazu gekommen, die sicherlich dankbar für ein bischen Writergeschichte sind.

INTERVIEW BY DARE

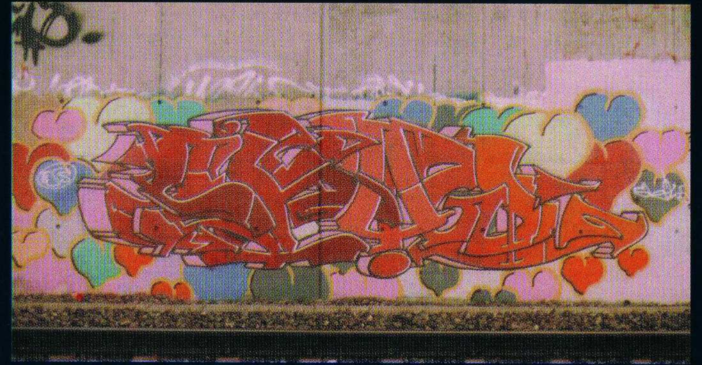

SKETCH AROUND 1993

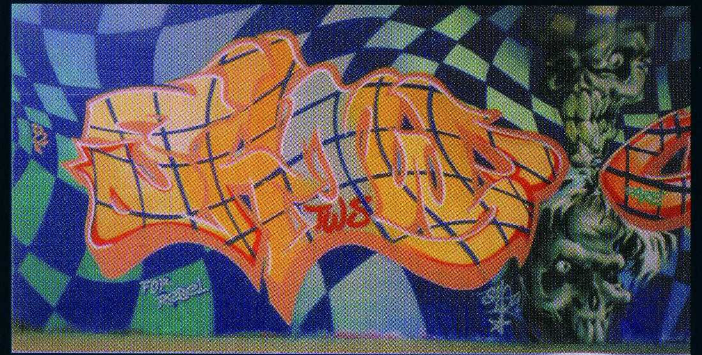
If you turn back time for about 10 years there is one writer who had a great influence on the graff-scene, SHOW (TWS - ABC -DOF).
At the end of the eightees he painted his first piece under the name of "TNT" with "REBEL". Already at that time both of them were the dream team in Basel because of their characters. Their works appeared in many magazines and books. But only a few people knew, that SHOW, beside his characters, also perfected his style. In this SHOW-special we want to illustrate a part of his style, characters, sketches , canvases and would also like to introduce you to the personality behind this name. For this purpose we have statements of writers like CAN2, DAIM, POEM and WON who explain their impression about SHOW.

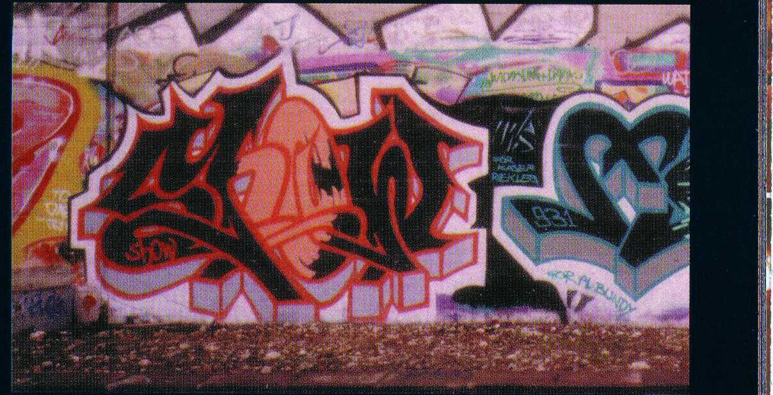
SHOW, can you tell us your story right from the beginning?
SHOW:At the beginning everything influenced me, the massmedia showed me about the Hip-Hop movement in New York: "YO! MTV-raps" and so on. I had to have my adidas and pumas in all colors. This is how I was dressed at that time. Accordingly I was only listening to rap music. The scene in my city however was rather poor. I saw guys punching girls in the face and other people, interfering, getting punched too. This made me sick. We had too many idiots in Basel at that time and that´s the reason why the scene became too stupid to deal with.

Was this the reason why you stoped writing?
SHOW:I concentrated more on painting and left the so called scene behind. But somehow I felt that outside the graff-scene I had never been accepted as an "artist". The writer-scene became too childish to me. It was then up-to-date to paint comic-characters or Hip-Hop like characters, b-boys. I wasn´t interested in being reduced to that kind of character-writer. I was more into perfecting realistic paintings. It became more and more difficult to paint the things I had in mind, with all these colorfadings. There were not enough colors on the spraycan-market at that time.
This is when I started to concentrate on canvases.

But now there is a much bigger colorselection on the spraycan-market...
SHOW:I know and that´s the reason why I bought some again. It was incredible for me to see all these different cans, the "all seasons" or "hardcore". It seems like the industry really developed a lot of new things in the last years. If I see this colorselection I feel that I would like to go out and paint again.


SHOW (BASEL - SWITZERLAND)


SHOW (BASEL - SWITZERLAND)


SHOW (BASEL - SWITZERLAND)

So you like the evolution concerning graffiti-supplies?
SHOW:Concerning the cans it really is. But when I see teenagers wearing tags on sweatshirts, just because it´s an actual fashion trend, makes me rather sad. I loved these kind of shirts years ago, but I also exactly knew about the importance of tags. I don´t think the younger people know the style behind a tag and just wore it because of that fashion trend.

SHOW

TWS - ABC - DOF

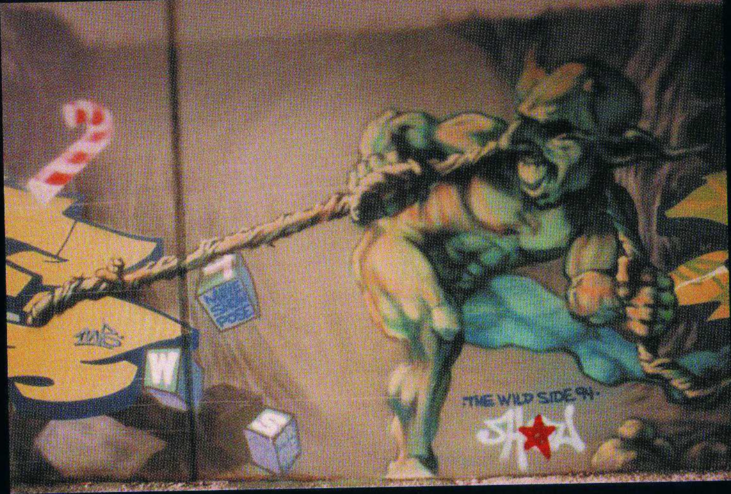
Did you ever had the idea of separating the "artistic" and the "illegal" part of graffiti?
SHOW:Yes, this is why I started to concentrate on styles around 1991/92. The spraypaint was perfect for me for bombings or styles in general (on trains or walls), where it came from and where it belonged. But in respect to the styles I miss the evolution.

When you see graffiti exhibitions today, don´t you think that writing has made an evolution?
SHOW:Of course! I always wanted that people get away from that strict way of thinking to have to use only cans. Style at first place means "shape". It is something you can change in any way, with any material. Shape is one of the things a writer knows best...on top of that I want people to evolute and not to always hold on to these strict Hip-Hop traditions.

You would have been the right person to set new standards.
SHOW:Maybe. But at that time I´ve been to uncertain about it. I thought that my ways would not be accepted by the scene and everything out of these "old fashioned" ways would be an other art form. On the other hand I already tried to go different ways back then. Just remember the production we did, where you did the style (SHOWDARE) on top of my characters as a fill-in.
Then I sketched a SHOW style on a piece of wood and cut it out. Years later when I saw this DELTA style on a shelf in a Hip-Hop store in Hamburg I was realy amazed. There were not enough people going new directions and to be honest, I didn´t think that this movement would get this far. This doesn´t mean that I think every thing´s great, not at all. I don´t even want to see most of the stuff in galleries. Writing, bombing and tags have their right to exist. They belong in the steets...the roots should not be forgotten.

For a certain period of time you had some payed works. After a while you began to refuse them. I could imagin that it´s hard to do these kind of jobs, because you always have to reproduce the ideas of the people hiring you.
SHOW:Sometimes I was free to do what I wanted. I´m thinking of the "Erdbeerhaus" for example. But these jobs were rather the exception.
The idea of people refusing my art works made me angry. So after a while I wasn´t able to compromise with anyone.

I´m giving you my respect for your state of mind. You really stayed true to the game.



SHOW (MURI - SWITZERLAND)

SHOW:haha, yea right...this is why I worked in a kitchen for 2 years for a few miserable bucks. That´s realy a great deal.
I should have been less critical about the jobs. I could have earned a lot of money and spent my time on thing that exitets me. I just don´t find the right way to go.

Then there is the traveling you´ve done.
SHOW:These times are realy great memories. I would not want to miss them. 1992 was my first trip to New York. The wall we did with POEM and the place we stayed at in the Bronx. You could not imagine a place worse than this. The "Currywurst" (a sausage with curry) at the mainstation in Dortmund, or the short trip to Amsterdam with COLE, where we did an FTP chrome-piece in the middle of the streets (at daytime).

There was also this Jam in Barcelona.
SHOW:These are the moments that make me feel good. To be invited to a jam. Everything is taken care of, the flight, the hotel...But there was so much pressure on me, to paint a burner, that I had problems to relax. COLE was the one to reach me a glas of champagne and showed me what great time we were actually having.
The 4 star Hotel was probably the best place I have ever stayed at. Even though ATOM and the rest of the guys were messing up the hotellobby, the hotel employees were calm and nice.

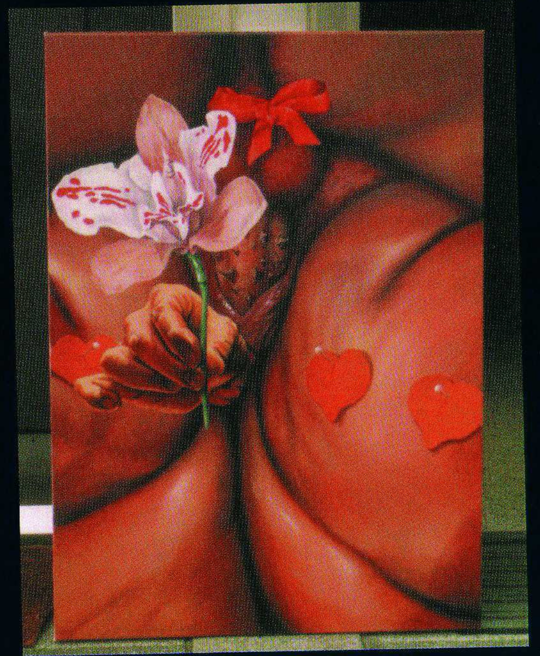
Sounds like your perfection got in the way.
SHOW:That´s possible. I basically wanted to always paint things that I could stand for. Your paintings are in public places and can be seen by lots of people. Sometimes they take fotos of the piece and publish it in magazines. It made me angry to see pieces I personaly did not like in magazines. This is when I started to hate magazines. (I still hate them today).

Before the publishers of magazines travelled around to get the fotos for their mag. Nowadays they get tons of fotos by mail.
SHOW:I have never sent any fotos to any magazines. I think that this should not be the goal for a writer. On the other hand I appreciate looking at magazines sometimes. I don´t know, maybe some kind of love and hate thing...

Was fame important to you?
SHOW:In some way it was. One day I analyzed the whole fame thing with REBEL. We got to the point that back in the days it was important to impress girls. This often was a motivation for us to go out and paint. Years later some girls told us, that they were impressed, but did not exactly know how to approach us. We only knew back than...haha, we were so busy painting, we didn´t even see what was going on.
I an other way it was nice to be privileged and to be invited to jams. These were certainly the moments we enjoyed the fame we had.

Accept it or not, this interview will again give you some little more fame, fame you worked hard for. We are happy you gave us a little taste of your works and your opinions on certain topics. There are certainly many writers of the younger generation who are happy to get an interesting writer-history.

INTERVIEW BY DARE



SHOW (CANVAS)

CUBA

CAOS - la PDM

Anfang 2002 machte ich mich zusammen mit meiner Freundin auf den Weg nach Kuba. Neben dem festen Entschluss eine Wand sowie einen Zug zu bemalen, befanden sich 15 europäische Sprühdosen in meinem Gepäck. In Havanna angekommen, stellte sich im Vergleich zu dem was noch folgen sollte, die Wandaktion als eine eher leichte Übung dar.

Ohne Genehmigung, welche es für Touristen wiederum nicht gibt, ist es unmöglich legal eine Wand zu malen und so machte ich mich mittags in einem Hinterhof ans Werk. Zuerst einen Oldtimer beiseite geschoben, dann zur Sicherheit das Gittertor noch verbarikadiert und 20 Minuten und einige schreiende Kubaner später war die Wand fertig.

Bei den Zügen stand ich zuerst vor dem gleichen Problem wie anfangs bei der Wand: nachts ist es aufgrund der hohen Militärpräsenz so gut wie unmöglich überhaupt ins Yard zu gelangen. Tagsüber, so wurde ich aufgeklärt, aufgrund der hohen Korruption seitens der Polizei schon. Was ich zuerst kaum glauben wollte, wurde wahr. Für versprochene fünf Dollar liess eine Polizistin meinen kubanischen Begleiter, meine Freundin und mich ins Yard und zeigte mir die Stelle an der ich sprühen sollte.

Weder durch andere Züge noch durch Häuser gedeckt, machte ich mich an die Arbeit. Kaum war das Bild gefüllt, hatte sich hinter mir schon eine kleine Menschenmenge versammelt. Meine Polizistin hatte mittlerweile Gesellschaft von ihren Kollegen bekommen. Die Stimmung schien zu kippen. Während ich an der Outline war, kam man hinter mir zu dem Schluss, dass mein Treiben ganz und gar nicht zu billigen und ich dem Militär zu übergeben sei. Es begann eine erhitzte Diskussion an deren Ende mein Begleiter sich, das drohende Gefängnis im Nacken, auf die Suche nach Benzin machte um das Bild zu buffen. Sollte es sich vom Zug entfernen lassen so sollten wir ungeschoren davonkommen...

Wer auch nur eine ungefähre Ahnung von den Verhältnissen auf Kuba hat, wird wissen, dass es auch kein leichtes Unternehmen ist dort auf die Schnelle an Benzin zu gelangen. Das Gezeter hinter mir nicht beachtend, arbeitete ich weiter an meinem Bild, während meine Freundin die einzelnen Arbeitsschritte auf Foto festhielt.

Die Menschen hinter mir zu fotographieren, erschien nicht angebracht...

Sie waren mittlerweile auf eine beträchliche Anzahl angewachsen, die Stimmung über mein Tun am absoluten Tiefpunkt. Doch seltsamer Weise versuchte niemand mich mit Gewalt vom Weitermalen abzuhalten. Vorausschauender Weise hatte meine Freundin sofort nach meinem letzten Strich den Film verschwinden lassen, denn nun wurde mit Nachdruck die Herausgabe des Films gefordert. Ich bestritt, dass je ein Film in der Kamera gewesen ist und begann mir langsam Sorgen um uns in dieser abwegigen Situation zu machen. Die ganze Aktion sei Konterrevolutionär, meinten die Polizisten und dies ist in Kuba ein ernstzunehmender Vorwurf. Langsam drohte das Ganze zu eskalieren. Noch keine Spur von meinem Begleiter und dem rettenden Benzin. Da nahm mich ein mir scheinbar wohlgesonnener Polizist zur Seite und gab mir den Rat mein Bild mit Chrom zu übersprühen, damit der Name "CAOS" und damit der konterrevolutionäre Vorwurf, verschwände.

Gesagt getan. Keine zwei Minuten nach dem Fertigstellen, übersprühte ich mein eigenes Panel mit Chrom. Kurz darauf erschien als Lichtblick am Horizont mein Begleiter mit einem Behälter voll mit Benzin. Schnell einwenig davon über das Panel geleert und wir schrubbten, als ob uns wer weiss wer im Nacken sässe. Immer noch die erregten Diskussionen wie mit uns weiter zu verfahren sei in unserem Rücken, gelang es uns das Bild halbwegs zu buffen.

Mit ein paar Dollars liessen sich die Gemüter dann beruhigen und wir konnten das Yard verlassen.

Die übrigen Dosen schenkte ich meinem kubanischen Begleiter, denn nun stand mir noch der Sinn nach einem erholsamen Strandurlaub zusammen mit meiner Freundin.

CAOS - la PDM

Early in 2002 my girlfriend and I made a trip to Cuba. I brought 15 european spraycans with me to paint a wall and a train. After I arrived in Havanna the painting of a wall turned out to be the easier part compared to what was comming next.

Without a permission, which for strangers is impossible to get, there´s no way of painting a legal wall. So one afternoon I got in a backsteet and started painting a wall. Before I was able to start, I first had to push an oltimer out of my way. For safety reasons I closed the fence door. After 20 minutes I had finished my piece.

At first my mission to paint a train seemed to be impossible, because military was checking the yard at night, I thought it would be impossible to even enter it. At daytime though it is possible, someone told me so, because the police is corruptable. The dream seemed to come true. I payed 5 dollars to a police officer to let me in the yard and to show me where I should paint the train. My cuban friend and my girlfriend were comming with me. This place was totally exposed. there was no other train or house to cover me. But anyway I started to paint the train.

My piece wasn´t even filled in when a little crowd gathered behind me. The colleagues of the officer I paid the money to showed up. As I was doing the outline the police officers behind me wanted to stop me and allert the military. Because they threatened us to put us in jail, my cuban friend left the yard to get some gasoline to clean the train with. I continued to finish my piece, while my girlfriend took fotos of the action.

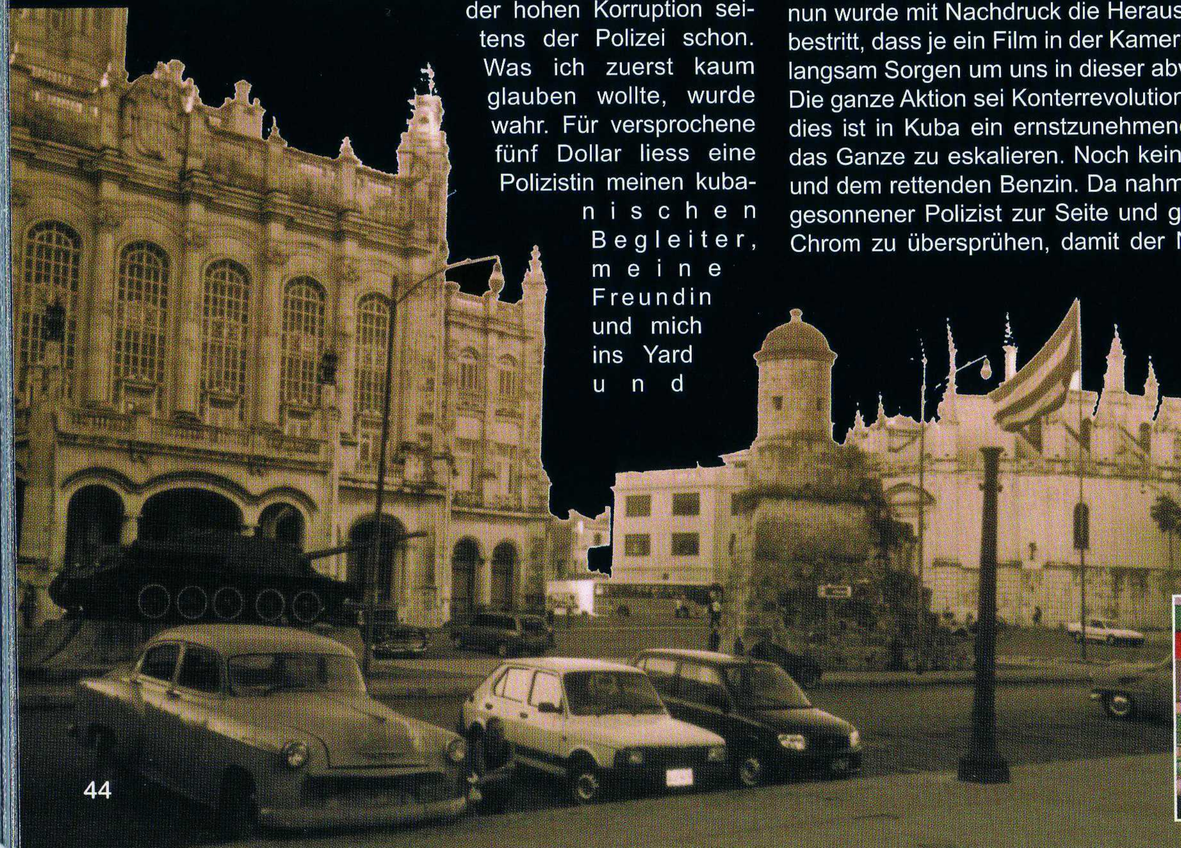
The number of people behind me got bigger and bigger. Eventhough the situation got worse no one seemed to interfere. Fortunately my grilfriend took the film out of the camera after taking the shots because the police officers started to ask for the film. I tried to explain them, that there was no film in the camera. The situation was getting out of hand. They were talking of counterrevolutionary action and this means prison in Cuba.

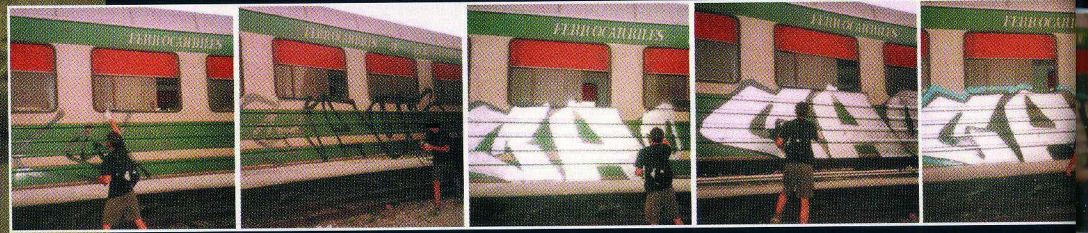
I was still waiting for my cuban friend to bring the gasoline. When suddenly a police officer got up to me and took me aside. He told me to better erase the word "CAOS" from the train by spraying some chrome over it. He said that at least the reproach of couterrevolution would be removed. So I got the chrome and went over my panel. Shortly after my friend showed up with a bucket of gasoline. We began to put some of it over the train and started rubbing off the color. In the back we still heard discussions about what was going to happen to us.

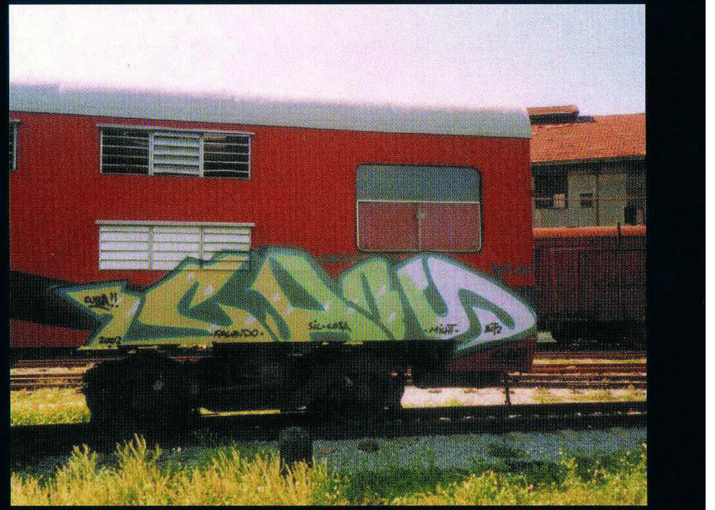
We were able to buff most of the panel and with a few dollars we were allowed to leave the yard.

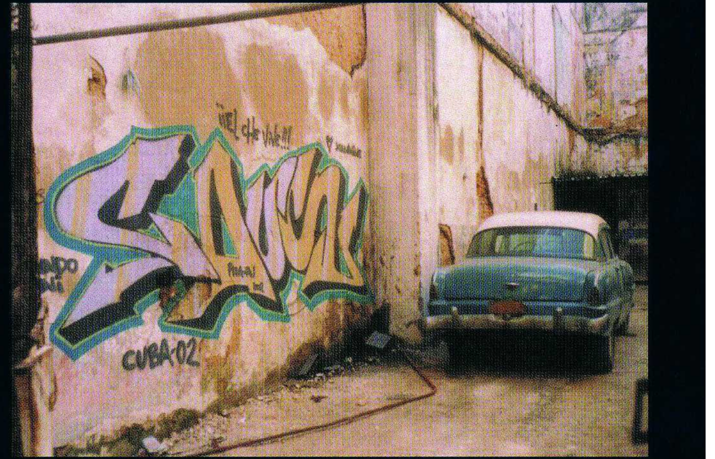
I gave the rest of my cans to my cuban friend because after all this action, I felt even more like enjoying the rest of my holydays with my girlfriend.

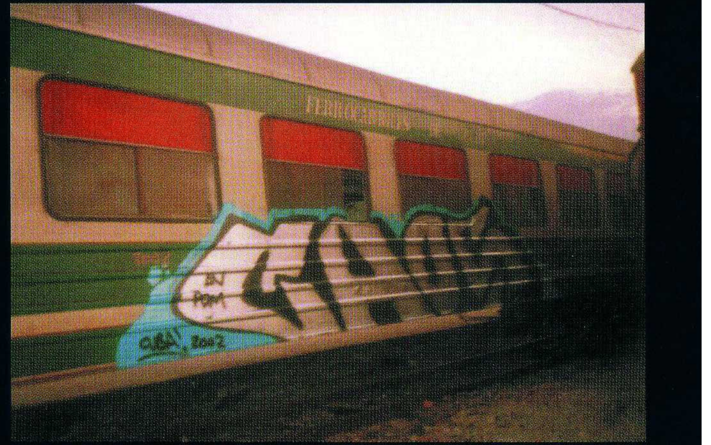
CAOS - la PDM

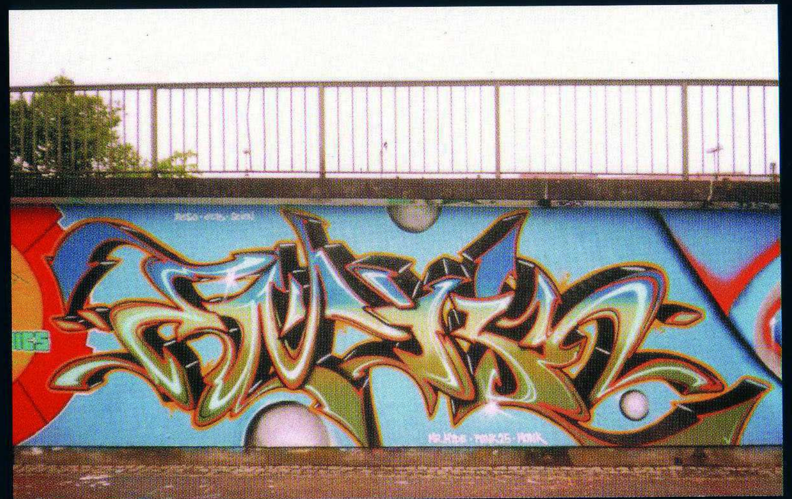




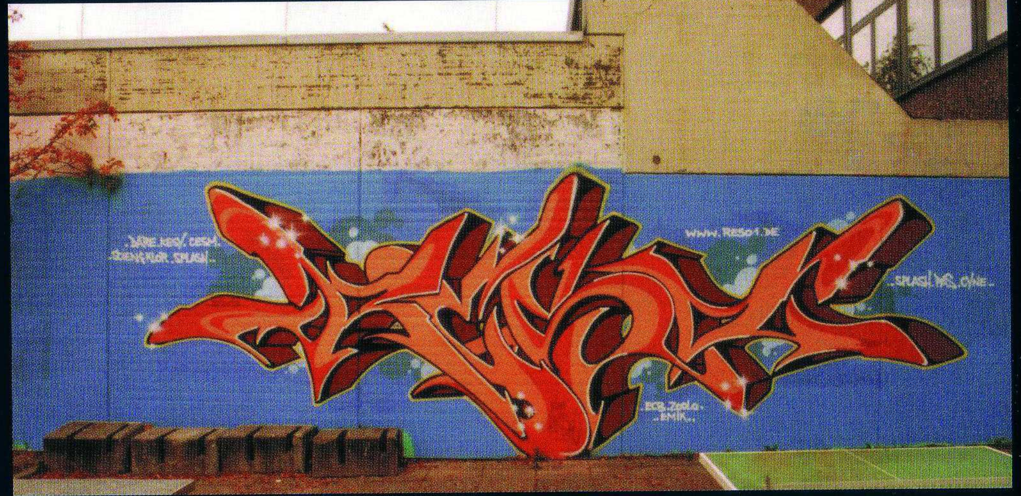




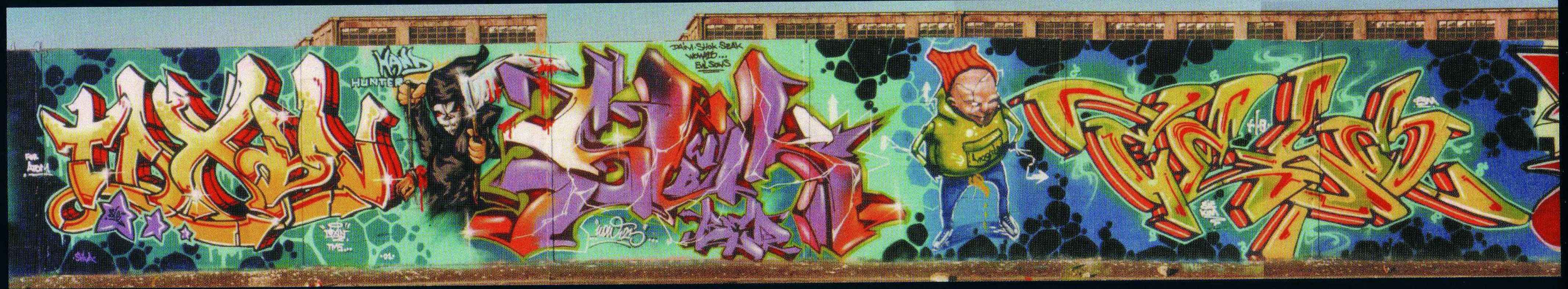




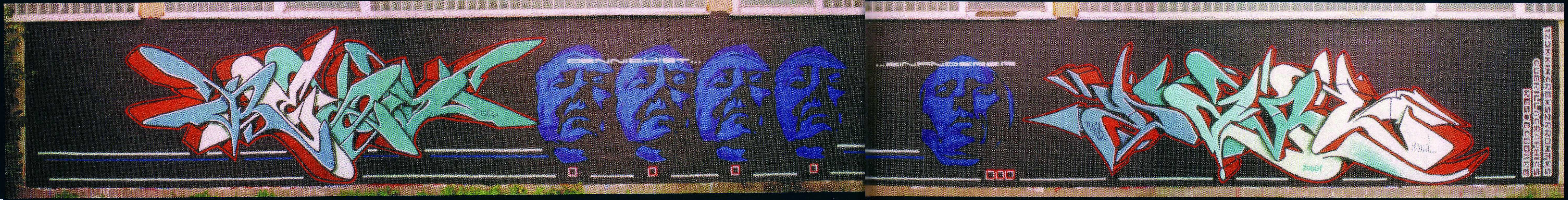
EMIK (OFFENBURG - GERMANY)



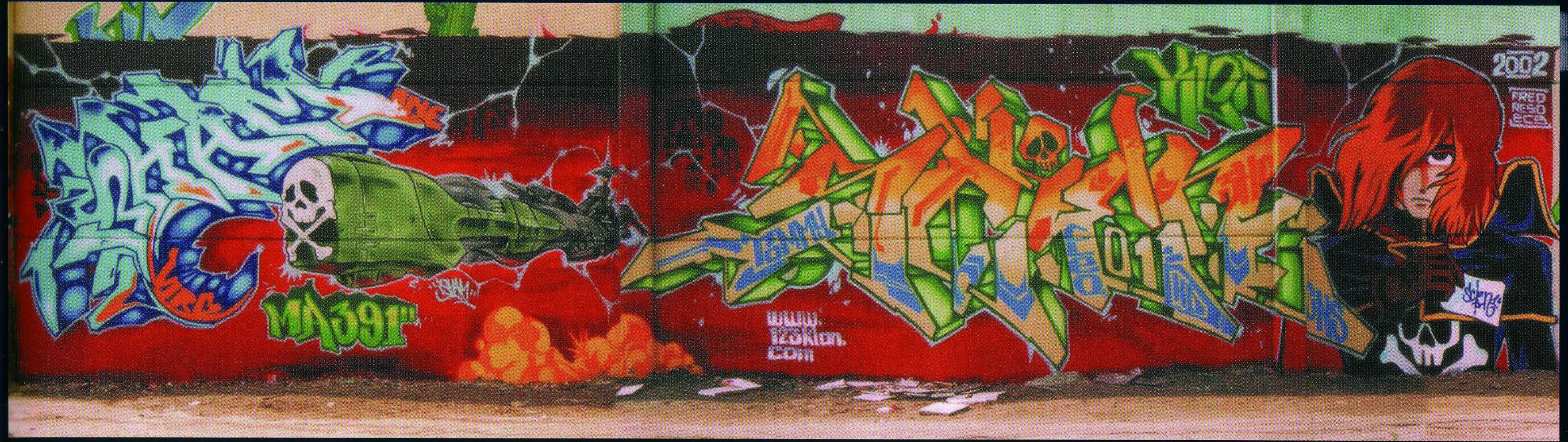
RESO (SAARBRÜCKEN - GERMANY)



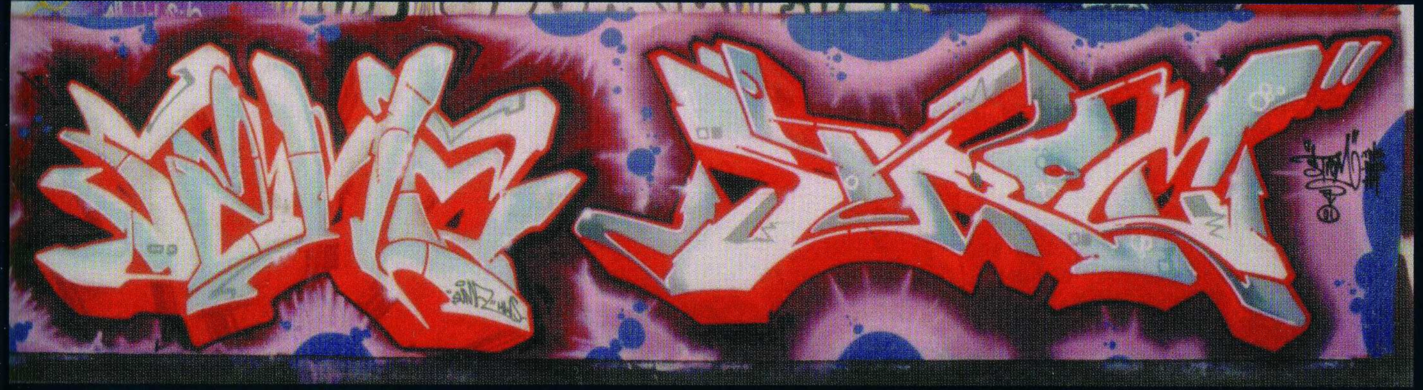
TOXIN - WOW123 - CESM (KARLSRUHE - GERMANY)



RESO - ECB - DARE (LANDAU - GERMANY)



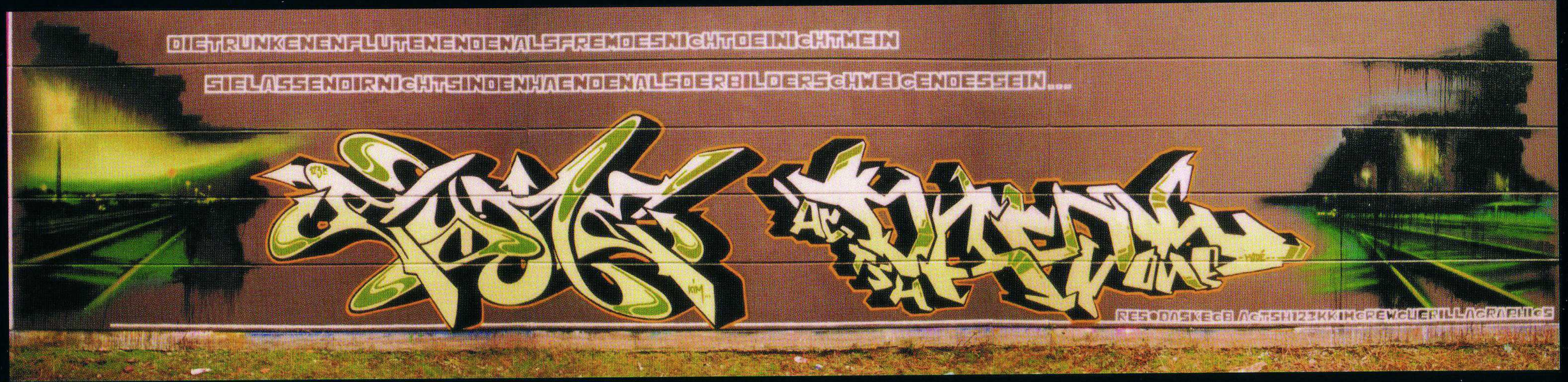
ISHAM - SCIEN (DUNKERQUE - FRANCE)



SUMA - STROM (OFFENBURG - GERMANY)

INTERNATIONAL BURNERS

RESO: " THIS PIECE IS ONE OF MY FAVORITS. DARE WAS ON HIS WAY HOME FROM HAMBURG, SO WE DICIDED TO MEET IN LANDAU TO DO A LITTLE PRODUCTION TOGETHER. DARE AND I DID OUR STYLES, ECB WAS JUST HANGING OUT THAT DAY. HE FINISHED THE WALL A FEW DAYS LATER.THIS IS WHAT CAME OUT..."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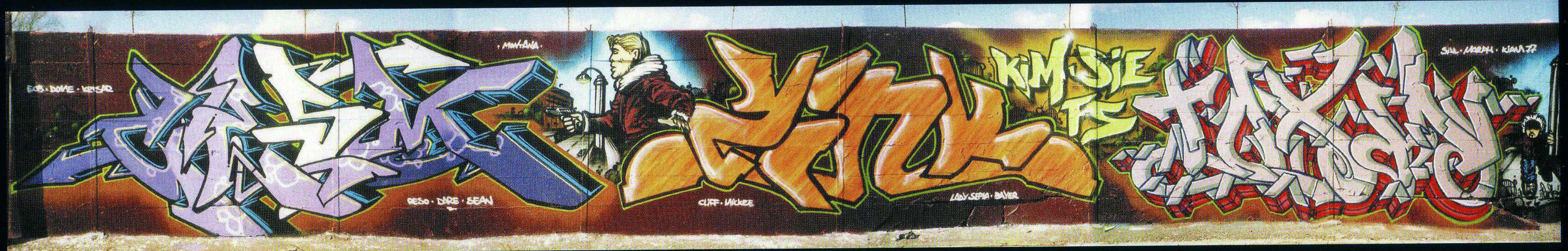
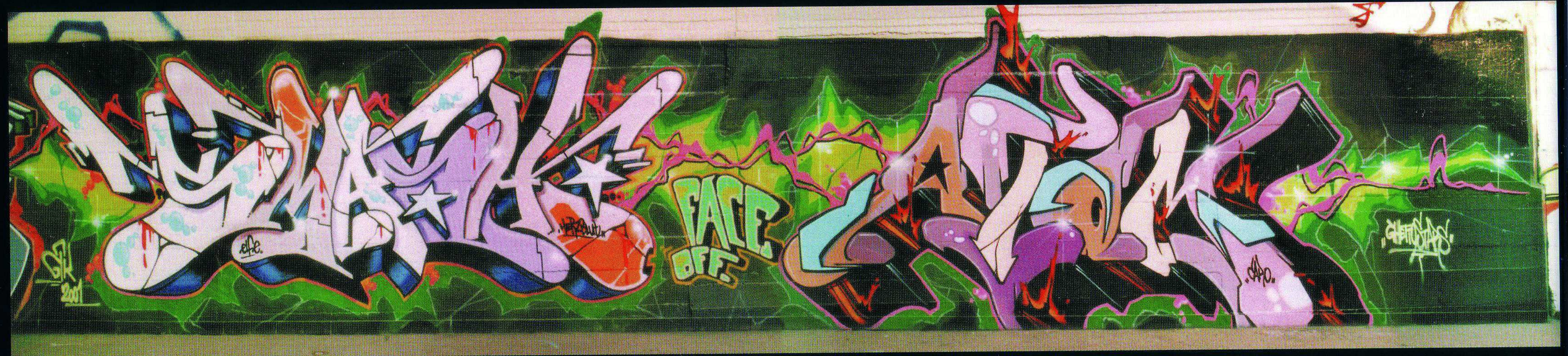
CYNE - ECB - DASK (LANDAU - GERMANY)



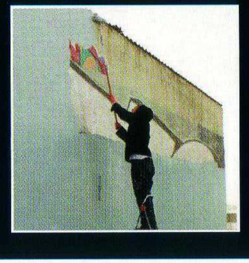
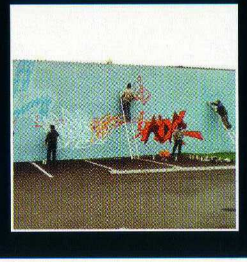
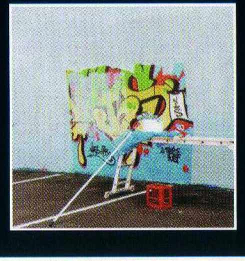
CESM - ZINK - TOXIN (KARLSRUHE - GERMANY)

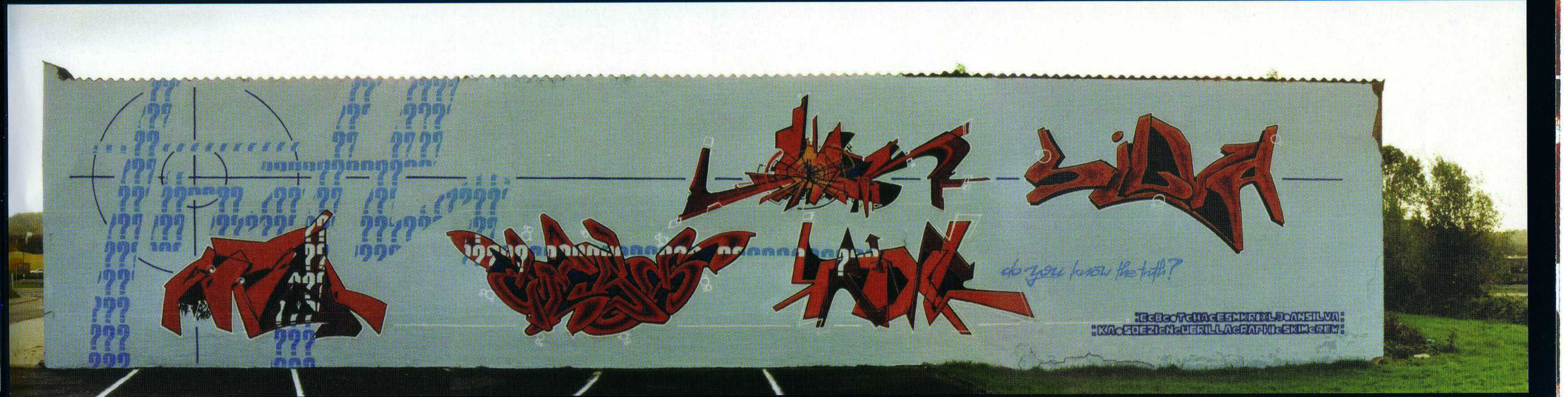


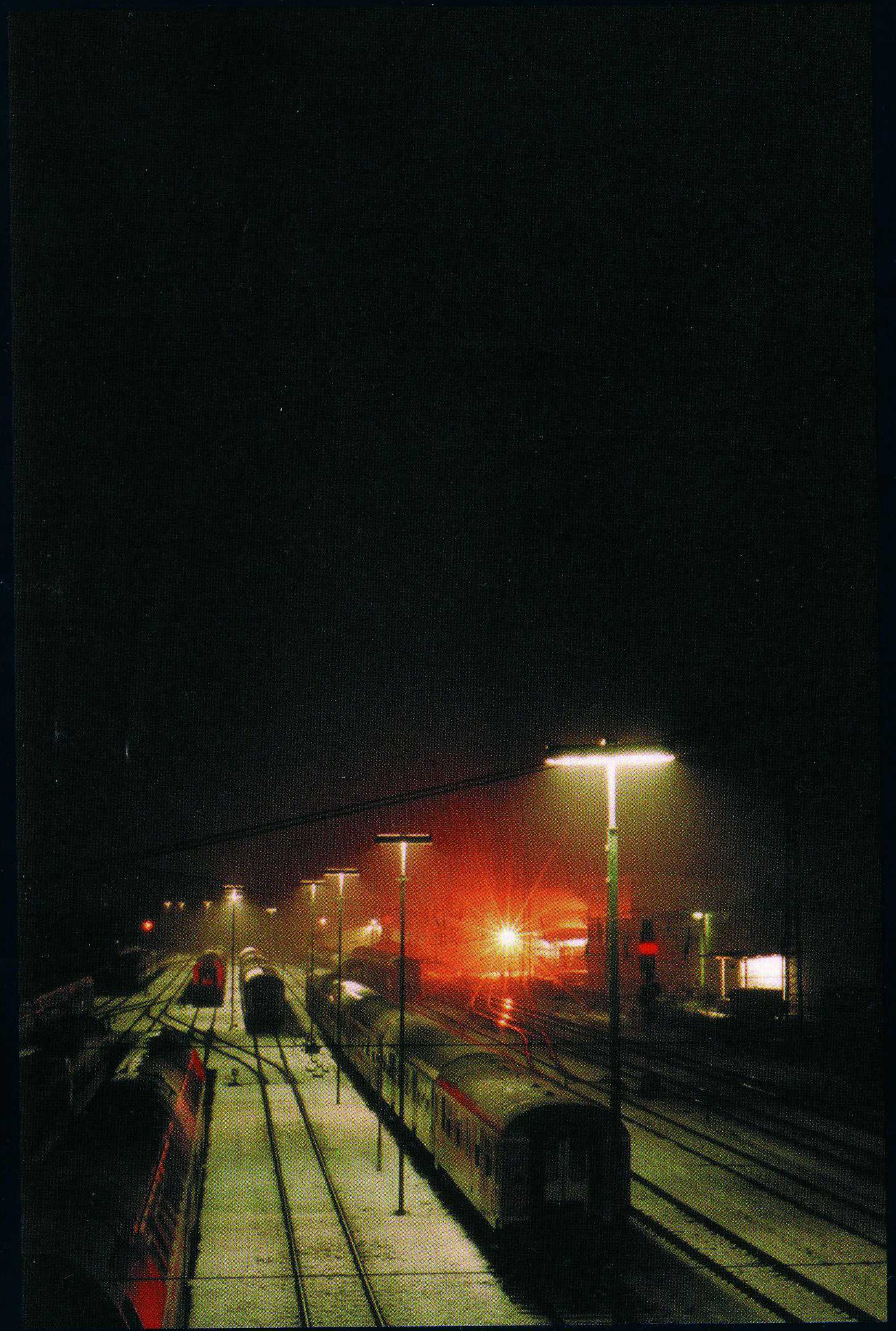
SMASH BY ATOM - ATOM BY SMASH (BASEL - SWITZERLAND)

Truth:
Gemeinsam eine Wand gestalten, Spass haben und gleichzeitig das äußern, was einem auf der Seele brennt.......genau das haben wir mit dieser Wand realisiert. Grundlage waren die Ereignisse im Herbst 2001, die wohl auch unser persönliches Weltbild ordentlich durcheinander brachten. Gleichzeitig sollten diese Momente aber auch ein Anlass sein, alle Positionen kritisch zu betrachten. Viele Gedanken standen im Raum, wie diese Kritik verpackt werden könnte. Nach Stunden anregender Diskussionen und vieler guter Ideen war das Endprodukt gereift. Wir konnten für uns ein Wochenende mit Freunden, mit Malen und nachdenklichen Zuschauern verbuchen. Ein Erfolg auf ganzer Linie!

cesm-ecb-gotcha-joan-krixl-silva


do you know the truth?



Style is much more than a piece itself. It's an effort creating new visual Concepts by combining personal typographical skills with the environment.

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